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W L Salmon

THE
HISTORY

OF THE
THEATRES OF LONDON,

From the Year 1760 to the present Time.

BEING

A Continuation of the ANNUAL
REGISTER of all the new Tra-
gedies, Comedies, Farces, Pantomimes,
&c. that have been performed within that
Period.

WITH

Occasional NOTES and ANECDOTES.

By MR. VICTOR,

AUTHOR of the two former VOLUMES.

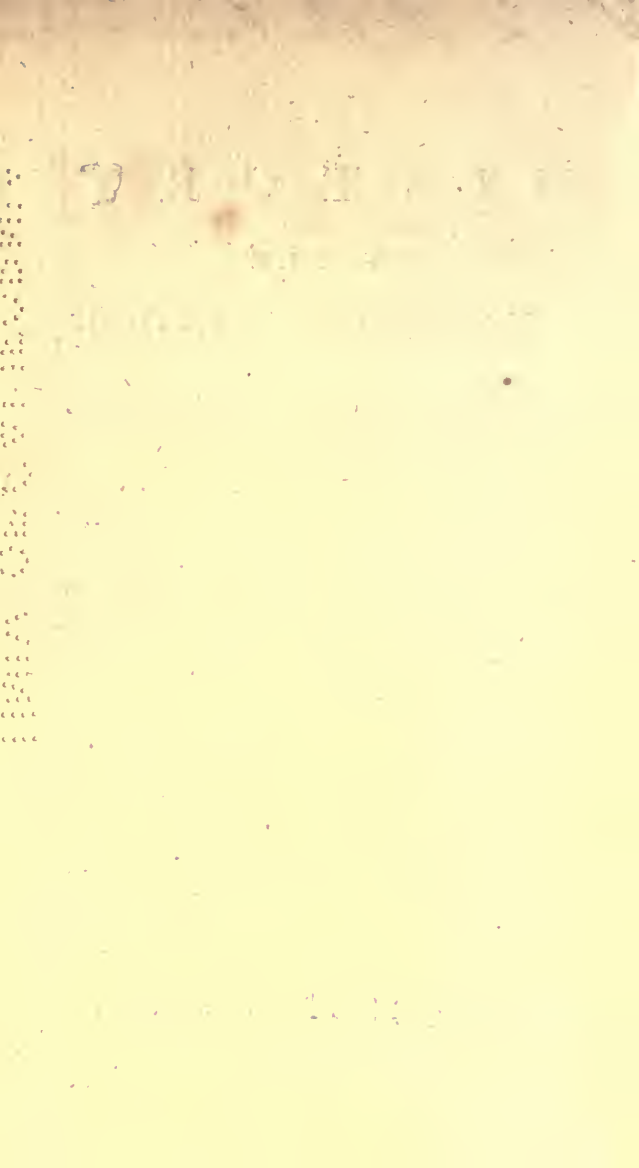
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TO
MRS. BOOTH.

MADAM,

TO whom can this third Volume
of the *History of the Theatres*
be address'd, with more Propriety,
than to one who so early in Life
(above half a Century ago) made so
agreeable a Figure there! And yet I
know you had rather pass your
remaining Days forgotten as an Act-
ress, than to have your Youth recol-
lected in the most favourable Light:
But I hope you will excuse the Li-
berty I take, in commemorating the
Delight which the Public received
A 2 from

from your Performances, while you was an Ornament to the Theatre ! for the Proof of which I can turn to Records more considerable than my own, and find in Mr. Colley Cibber's Apology for his Life, the following remarkable Passage, (Page 347.)

“ But during the Trial of *Sa-*
 “ *cheverel* our Audiences were
 “ extremely weakened by the
 “ better Rank of people's at-
 “ tending it ; while, at the
 “ same time, the lower Sort as
 “ eagerly crouded into *Drury-*
 “ *lane* Theatre, to a new Co-
 “ medy called the *Fair Quaker*
 “ *of Deal*. This Play having
 “ some

“ some low Strokes of natural
 “ Humour, was rightly calcu-
 “ lated for the Capacity of the
 “ Actors who play’d in it; but
 “ the most happy Incident in
 “ its Fortune was the Charm
 “ of the *Fair Quaker*, which
 “ was acted by MISS SANT-
 “ LOW (afterwards Mrs. *Booth*)
 “ whose Person was then in the
 “ full Bloom of what Beauty
 “ she could pretend to : Before
 “ this she had only been ad-
 “ mired as the most excellent
 “ Dancer; which, perhaps,
 “ might not a little contribute
 “ to the favourable Reception
 “ she met with as an Actress

“ in this Character, which so
 “ happily suited her Figure and
 “ Capacity :—The gentle Soft-
 “ nefs of her Voice—the com-
 “ posed Innocence of her Af-
 “ pect—the Modesty of her
 “ Dress—the reserved Decency
 “ of her Gesture, and the Sim-
 “ plicity of the Sentiments
 “ that naturally fell from her—
 “ made her seem the amiable
 “ Maid she represented : In a
 “ Word, not the enthusiastick
 “ Maid of *Orleans* was more
 “ serviceable of old to the
 “ *French* Army, when the
 “ *English* had distress’d them,
 “ than this *Fair Quaker* was,
 “ at the Head of that Dramatic
 “ Attempt,

“ Attempt, upon which the
 “ Support of their weak So-
 “ ciety depended.”

Thus, Madam, by this Account, your Powers began to break forth at first, in no small Degree of Lustre as an Actress ! having some Years before charm'd the admiring Public as the most elegant Dancer ! It was therefore no Wonder that Mr. *Booth*, the most considerable Man in the Theatre, should become a Lover ! which soon appear'd in the following inspired Ode written by him on your Dancing.

“ She comes ! the God of Love asserts his Reign,
 “ Resistless o’er the gazing Throng !
 “ Alone she fills the spacious Scene !
 “ The Charm of ev’ry Eye ! the Praise of ev’ry
 “ Tongue !

“ Order and Grace together join’d,
 “ Sweetness with Majesty combin’d,
 “ To make the beauteous Form compleat,
 “ On ev’ry Step and Motion wait.

“ Now, to a flow and melting Air she moves !
 “ Her Eyes their Softness steal from *Venus’*
 “ Doves !

“ So like in Shape, in Air, and Mien,
 “ She passes for the *Paphian* Queen !
 “ The Graces all around her play ;
 “ The wond’ring Gazers die away.

“ But now, the flying Fingers strike the Lyre !
 “ The sprightlier Notes the Nymph inspire !
 “ She whirls around ! she bounds ! she springs !
 “ As if *Jove’s* Messenger had lent her Wings !
 “ Such

- “ Such *Daphne* was, when near old *Peneus*’
 “ Stream
 “ She fled to shun a loath’d Embrace !
 “ (Of antient Bards the frequent Theme)
 “ Such were her lovely Limbs, so flush’d her
 “ charming Face !
 “ So round her Neck, her Eyes so fair !
 “ So rose her swelling Chest, so flow’d her am-
 “ ber Hair !
 “ While her swift Feet outstripp’d the Wind,
 “ And left th’ enamour’d God of Day be-
 “ hind.
 “ While the light-footed Fairy flies,
 “ Our mounting Spirits nimbly rise !
 “ The Pulse still answers to the Strains,
 “ And the Blood dances in our Veins.
 “ Of *Cynthia*’s Air let Poets dream,
 “ When from the hoary Mountain’s Height,
 “ Down to *Eurota*’s silent Stream
 “ She leads her Virgin Train, and charms the
 “ Sight !
 “ Whether

“ Whether on Mountains, or in Woods,
 “ In flow’ry Lawns or verdant Fields,
 “ Or bathing in the silver Floods,
 “ Lo! to a mortal Fair the fancy’d Goddess
 “ yields !”

Some Time after, this accomplished
 Lover became an Husband ; and, to
 his Death, one of the most affectionate
 that ever Woman was blessed with !
 To that I can bear witness—as I often
 reflect with Pleasure, that, at so early
 a Part of my Life, I had the Happi-
 ness of being distinguished by the
 Friendship of a Man of his exalted
 Merit—descended from a noble Fa-
 mily—a Scholar, and a Gentleman—
 and not only the first in his Profes-
 sion, but, at that Period, even with-
 out the Shadow of a Rival !

At

At his lamented Death, in the Year 1733, you prudently retired from the public Eye; and have enjoyed a long exemplary Life of Widowhood, with that Serenity, and Elegance, as would have done Honour to any Rank or any Profession !

Permit me, Madam, to congratulate you on the last Proof of your good Sense and Gratitude, (*viz.*) your determin'd Resolution to erect a Monument to the lov'd Memory of Mr. *Booth*.

I am,

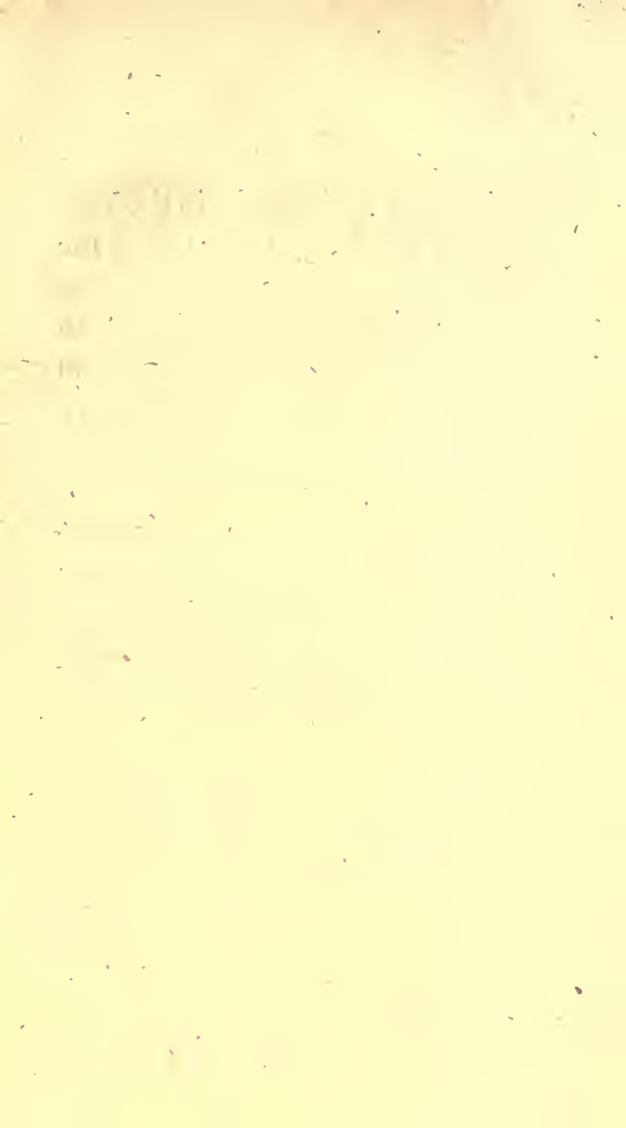
(With the greatest Respect)

Madam,

Your most obliged Friend,
and Servant,

London,
23^d March, 1771.

B. V I C T O R.



HISTORICAL REGISTER

OF THE

THEATRES ROYAL.

IN my Second Volume of the History of the Theatres, the Register of the *new performances* is brought down to the Year 1760 ; the Dramatic Novelties of the Season terminate with the Approach of the annual Benefits, which always commence about the Middle of *March* :—On the 28th of that Month died Mrs. MARGARET WOFFINGTON, at the Age of Forty-two.

Her natural Vivacity added to her elegant Form, were admirably suited to the

higher Characters in Comedy.—*Lady Betty Modish*—*Lady Townly*—*Maria* in the *Nonjuror*, &c.—This Truth was also confirmed by her great Success in the Character of *Sir Harry Wildair*; where she appeared with the true Spirit of a well-bred Rake of Quality! and after the Death of the celebrated original MR. WILKS, she remained the unrivalled *Wildair* during her Life.

I know many Critics would not admit of her Powers for Tragedy :—Her Voice was not harmonized for the plaintive Notes of Sorrow ;—besides, they said, she had been at *Paris*, and adopted the Air and Manner of the famous *Madame Dumcnil*, which appeared too affected, and extravagant for an English Audience—Yet, with great Deference to their superior Judgment, her Performance of *Andromache* was

much admired, where the true Spirit of the noble Grecian Matron, was forcibly and elegantly supported!—I could mention other Characters in Tragedy in which she commanded Applause; but, at the same Time it must be acknowledged, her Genius was superior in Comedy.

It was the Fashion to follow this celebrated Actress, and applaud her in a very particular Manner, whenever she appeared in the Character of *Sir Harry Wildair*; the Approbation was not merely the Whim of the Winter, but it remained, and continued as long as she chose to represent that Character; and it must be confessed to her Praise as an Actress, that the Ease, Manner of Address, Vivacity, and Figure of a young Man of Fashion was never more happily exhibited: The best Proof of this Matter is the well known

Success and Profit, she brought to the different Theatres in *England* and *Ireland*, whenever her Name was published for *Sir Harry Wildair*; the Managers always had recourse to this Lady for this Character, whenever they had Fears of the Want of an Audience; and, indeed, for some Years before she died, as she never, by her Articles, was to play it but with her own Consent, she always conferred a Favour upon the Managers whenever she changed her Sex, and filled their Houses.

At her first Appearance in *England*, the following Lines were addressed to her——

To Mrs. WOFFINGTON,
appearing in the Part of *Silvia* in the
Recruiting Officer.

“ When first in Petticoats you trod the Stage,
“ Our Sex with Love you fir’d, your own with Rage!

“ In

“ In Breeches next; so well you play’d the Cheat,
 “ The pretty Fellow, and the Rake compleat—
 “ Each Sex, were then, with different Passions mov’d,
 “ The Men grew envious, and the Women loved.”

However, the Difficulty of a Woman
 appearing in Man’s Cloaths is much less,
 and more common, than the same Woman
 appearing as a real Man.

And now, ye fair ones of the Stage, it
 will not be foreign to the Subject, to con-
 sider whether it is proper for you (notwith-
 standing the great Reputation Mrs. *Woffing-*
ton acquired in acting *Sir Harry Wildair*)
 to perform the Characters of Men.

I will venture in the Name of all sober,
 discreet, sensible, Spectators (*the Censure of*
one of which, must, in your Opinion, out-
weigh a whole Theatre of others) to answer,
No! there is something required so much
 beyond the Delicacy of your Sex, to arrive

at the Point of Perfection, that, if you hit it, you may be condemned as a Woman, and if you do not, you are injured as an *Actress*.

In the first Place, supposing you are formed in Mind and Body (and it is supposing a great deal) like the *Actress* in Question—for she had Beauty, Shape, Wit, and Vivacity, equal to any theatrical Female in any Time, and capable of any Undertaking in the Province of Comedy, nay of deceiving, and warming into Passion, any of her own Sex, if she had been unknown, and introduced as a young Baronet just returned from his Travels—but still, I say, admirable and admired as she was in this Part, I would not have any other Female of the Stage attempt the Character after her; the wearing Breeches merely to pass for a Man, as is the Case in many Comedies,

Comedies, is as far as the Metamorphosis ought to go, and indeed, more than some formal Critics will allow of; but that Custom is established into a Law, and as there is great Latitude in it, it should not be in the least extended—when it is, you *o'erstep the Modesty of Nature*, and when that is done, whatever may be the Applause within Doors, you will be injured by Remarks and Criticisms without. The following Lines of *Pope*, may be properly applied to the Subject.

- “ In all, let *Nature* never be forgot—
 “ But treat the Goddess like a modest Fair,
 “ Nor over dress, nor leave her wholly bare ;
 “ Let not each Beauty every where be spy'd,
 “ Where half the Skill, is decently to hide.”

The same Objections will hold to the Men assuming Womens Characters; each

Change becomes unnatural; and whenever a Man appears effeminate, or a Woman masculine, they will, in Spite of temporary Applause, be great Losers in the End.

THEATRE ROYAL
 DRURY-LANE.

September 1760.

THE TEARS AND TRIUMPHS
 OF PARNASSUS. A Masque,
 written by Mr. *Lloyd*, Author of
 a celebrated Poem, called the
Aëtor—and set to Music by Mr.
Stanley. This Performance was
 an Elegy on the late King's
 Death, and an Elogium on the
 Accession of his present Majesty.
 These little temporary Pieces,
 generally founded upon some
 Allegory, are merely meant as
 Compliments from the Theatre,

and as such, generally pass off without much Observation.

October.

THE MINOR—a Farce of two Acts, by Mr. *Foote*. This Piece was performed with great Applause, but with still greater the preceeding Summer, at the little Theatre in the *Hay-Market*. —This Performance was a very proper Attack upon the Spirit of Fanaticism, which had risen to such a Height that it called for the Power of Satire, as it grew stronger by any Exertion of the Civil Power.

POLLY HONEYCOMB. A Farce of two Acts, by Mr. *Colman*. This was his first Attempt in the Dramatic Way : it met with Approbation the first Night—but

as *Miss Pope* was a growing Favourite, and Mrs. *Kennedy* hit off the maudlin Character of Mrs. *Honeycomb*; this Farce improved nightly on the Audience, and became an established Entertainment. This was a very original Subject upon the Stage, and the pernicious Consequences of Novel reading, and imbibing Passions from such Books, was most humorously and properly exposed.

THE ENCHANTER, a Masque, supposed to be written by Mr. *Garrick*, set to Music by Mr. *Smith*, and performed with Success. This was written to shew to Advantage the fine Voice of *Lione*, a Jew Boy.—He is now much

B 6

admired,

admired, and followed on particular Days at the Synagogue.

January 1761.

THE WAY TO KEEP HIM, by Mr. *Murphy*, a Comedy lengthened from three into five Acts.—Much improved and well received.

EDGAR AND EMELINE, a Fairy Tale, by Doctor *Hawksworth*, performed several Nights with Applause. Mr. *Yates* and Mr. *O'Brien* were excellent in the two capital Characters.

February.

THE JEALOUS WIFE, a Comedy, by Mr. *Colman*, acted with Success.—It was observed by the greatest Connoisseurs, and those who remember the last Race of great Actors,

Actors, that no Scenes ever produced greater Effect than those in which Mrs. *Pritchard* and Mr. *Garrick* exerted their Comic Talents in the Characters of Mr. and Mrs. *Oakly*.

March.

ISLAND OF SLAVES—a Farce, translated from *Marivaux*, brought to the Stage by Mrs. *Clive*, for her own Benefit, and performed that Night only.

THE REGISTER OFFICE—a Farce of two Acts, by Mr. *Reed*.

This Author complained greatly of Injuries his Piece had received—He has hinted at some in his Preface:—The Subject is a good one, and capable of a great deal of Humour and useful Satire.

tire. It is a very agreeable Entertainment.

P. S. This Author has revised, and added a Character or two to this Farce, which has brought it into great Reputation.

COVENT-GARDEN

THEATRE.

January 1761.

THE MARRIED LIBERTINE.

A Comedy, by Mr. *Macklin*.

This Comedy was violently opposed the first Night, but the Author (who performed the Character of the Married Libertine) had Address enough to carry it nine Nights through a continued Opposition.

THOMAS AND SALLY—A Ballad

Farce, by Mr. *Bickerstaff*, set to Music by Doctor *Arne*. The Songs were well set, and well sung, and the Piece justly applauded.

DRURY-LANE THEATRE.

October 1761.

ARCADIA, a Dramatic Pastoral, written in Honor of their Majesties Nuptials, by *Robert Lloyd*, A. M. Complimentary, and short lived.

HIGH LIFE BELOW STAIRS, a Farce of two Acts. Author unknown, though guessed at.

This Farce met with a little Opposition the first Night, from those whose Interest it was to oppose it:—But as very useful Satire was conveyed with true Humour, and met with general Appro-

Approbation—the Malecontents thought proper to withdraw their Opposition, though they could not subdue their Resentments ; which broke out in a very particular Manner in other Places. In *Edinburgh*, when this Farce was acted there, the party-coloured Gentry collected themselves into so formidable a Body, that nothing but the spirited assemblage of the Noblemen and Gentlemen could suppress ! and the Consequence was an ASSOCIATION among them to destroy that scandalous Custom of giving *Vails to Servants*, which is the Practice of no other Nation ; and which has been long the Disgrace of these Kingdoms, when visited by Foreigners.

CYMBELINE, a Tragedy, written by SHAKESPEAR, with some little Alterations, by which the Stage is enriched with another excellent Play from that great Author.

December.

HECUBA, a Tragedy, by a Gentleman of *Cambridge*, acted three Nights—not ill treated—but neglected.—This Author might have taken the Hint from *Hamlet*, who said, (near two hundred Years ago) *What's Hecuba to Him, or He to Hecuba.* The Sentiments, and Diction of this Tragedy, evidently prove the Author was only unhappy in the Choice of his Subject.

January 1762.

THE DRUMMER, OR THE HAUNTED HOUSE, a Co-

medy, written by Mr. *Addison*.

This Comedy was brought to the Managers of *Drury-Lane* Theatre about the Year 1717, by Sir *Richard Steele*, who wrote a Preface to the printed Copy, where he owns it was not well received (though inimitably acted by all the great Comedians of those Days) or, at least, not so well as it deserved; which he accounts for by observing that the Strokes therein are too delicate for every Taste in a popular Assembly; and he adds that his Brother Sharers (*Cibber*, *Wilks*, and *Booth*) were of Opinion that it was like a Picture, in which the Strokes were not strong enough to appear at a Distance.

Mr. *Tickell*, who was appointed by his Friend Mr. *Addison* to publish a correct Edition of his Works after his Decease (which appeared in the Year 1721) omitted this Comedy; which Sir *Richard Steele* so much regretted, that he caused a second Edition of the *Drummer* to be printed, with an Epistle to Mr. *Congreve*, wherein he enlarges warmly on the Merits of the Play, and declares it to be written by his late excellent Friend Mr. *Addison*. Upon this Declaration it was revived by Mr. *Rich's* Company of Comedians in *Lincoln's-Inn-Fields*, and tho' much worse performed, was followed and greatly applauded.

From

From all this we may see the Power of Names, and Force of Fashion! but as the Influence of those great Names is now no more, the Reception of this Comedy from the *impartial Public* is very near what it at first met with. The Characters of *Vellum* and *Abigail* are admirably drawn, and so is that of *Tinsell* with true Humour—but the Scenes, in general, being rather languid in the Action for want of Business and Spirit, this Comedy, tho' it will not set the Theatre in bursts of Laughter, will by the chaste and admirable Representation of Nature, afford great Entertainment in the Closet.

The

The *Drummer* was revived at this Period at both Theatres, and confessedly allowed by a Prologue spoken at *Covent Garden* House (well suited to the silly Occasion) to take Advantage of the reigning Weakness of the People, who went in Crowds many Days and Nights to an *Haunted House*, by what was called the *Cock-Lane Ghost*—a Delusion set on foot, and very ingeniously carried on, by a Girl of twelve Years of Age, the Daughter of the Clerk of *St. Sepulchre's* Church, who resided in *Cock-Lane* near *Smithfield*.

The Story of this Ghost was founded on the sudden Death of
a young

a young Woman, whose Name was *Fanny*, who lived some time before in that Family, and was the supposed Mistress of a Gentleman, who removed her from thence into a Lodging in *Clerkenwell*, where she died—and was buried in that Church.— Her Ghost (which was reported to haunt this Girl by strange knockings and scratchings) was to insinuate that some foul Practices had been used to deprive her of Life ; and to bring the Gentleman (as it did) into Trouble.

It would be incredible to relate the Numbers of Persons of Distinction that attended this Delusion ! many of whom treated

ed it as a serious and most important Affair; and though several very artful and proper Methods were tried to make the Discovery, they were for a long Time unsuccessful—at last—the Girl's Father, and three or four others were tried in the King's-Bench—found guilty—pilloried, and imprisoned. This most effectually laid the Ghost; and is the best and properest Cure for every Ghost that may arise hereafter.

THE SCHOOL FOR LOVERS, a
Comedy, by *William Whitehead*,
Esq. Poet Laureat.

This Piece is an agreeable Performance, and very interesting; it is of that Species of the
Drama

Drama which has more of the Pathos than the *Vis comica*, and calculated more to draw Tears than raise Laughter. However, there are some Scenes of Humor happily interwoven—It is said, to be taken in Part from a Comedy of *Fontenelle's*, called *Le Testament*.—Such is the School for Lovers—but with the matchless Powers of a *Garrick*, *Cibber*, and *Clive*, it was justly applauded.

THE MUSICAL LADY, a *Farce* of two Acts, by *George Colman*, Esq.

This Farce was well acted, and well received.

THE FARMER RETURNED, a Dramatic Interlude. The writing and acting of that Character by Mr. *Garrick*, is another Instance

of his incomparable universal Genius.

This little Piece is a pleasing Picture of a Farmer and his Family, to whom, on his Return from *London*, he gives a humorous Description of the *Coronation*, and a ludicrous Account of the Folly of the *Cock-Lane* Ghost just mentioned.—The Author's Friend, the late celebrated *Mr. Hogarth*, gave him a Sketch of his Pencil for the Frontispiece ; and *Mr. Garrick*, in Return, dedicated this Interlude to him.

COVENT-GARDEN

THEATRE.

September 1761.

SOON after the opening of this Season died Mr. *Lacy Ryan*, the oldest Actor in that, or any Company : He was a Tragedian of the first Consequence as to his cast of Parts (as *Hamlet, Richard, &c.*—and the fine Gentleman in most of the Comedies—but with extraordinary Singularities in all;) In his Tragedy tones, the Sound came to the Ear like that of a Man half strangled. As to his Qualifications for his Parts in Comedy, in his Person he was neither handsome or genteel; and yet by the Force of Custom,

and long Habitude, something like Excellence was discovered in many of his Parts, particularly in *Ford* in the *Merry Wives of Windsor*.

Mr. *Ryan* was one of the young Actors that revolted from *Drury-Lane* Theatre to join the young Manager, Mr. *Rich*, in his new Government at his Theatre Royal in *Lincolns-Inn-Fields* about the Year 1716, under whose Management he died. Mr. *Ryan* was a Man of Sense and Spirit, and in private Life well respected.

Nothing new appeared in the first three Months at *Covent-Garden* Theatre; the Manager being employed in getting up a pompous *Coronation* suitable to the Times, his present *Majesty* having been just before crowned. Mr. *Rich* had a just Notion of the public Spectacle, viz. That no Expence should be spared—it should be magnificent

or *nothing*.—His ill Health (having been long afflicted with the Stone) and his accustomed Exactness in such like Exhibitions, delayed his Shew for some Time.—He died in the Run of it, in the Month of *December*, at the Age of Seventy Years.

The Father of this Gentleman was bred to the Law; and the first of the Name and Family that embarked in a Theatrical Government; his Abilities for that undertaking, are fully set forth by Mr. *Cibber* sen. in his Apology for his Life, who was well acquainted with them.—He opens the 8th Chapter of his Book as follows:

“ Though the Master of our Theatre
 “ had no Conception himself of Theatri-
 “ cal Merit, either in Authors or Actors,
 “ yet his Judgement was governed by a
 “ saving Rule in both.—He looked into

“ his Receipts for the Value of a Play,
 “ and from common Fame he judged of
 “ his Actors.”

But his Son, the late Manager, who had continued in that Office without a Partner above Forty Years, had very useful Abilities as a Performer in Pantomimes, under the feigned Name of *Lun!* and his excellence as an *Harlequin* deserves a Place in the Records of the Theatre. He was the Inventor of the *English* Harlequin, which is a quite different Character from that of the *Italian*. Whatever he undertook to describe to the Audience was as clearly and fully understood, as Words added to the Action of others could express.—To confirm this Opinion I shall here quote the following Lines from a Prologue written by Mr. *Garrick* to an

Enter-

Entertainment in which was a speaking
Harlequin,

“ But why a speaking Harlequin ? ’tis wrong,
 “ The Wits will say to give the Fool a Tongue :
 “ When *Lun* appear’d, with matchless Art and
 “ Whim,
 “ He gave the Power of Speech, to every Limb ;
 “ Tho’ mask’d and mute, convey’d his quick
 “ Intent,
 “ And told in Frolic Gestures all he meant—
 “ But now the motly Coat, and Sword of Wood,
 “ Requires a Tongue to make them understood.

This particular Genius, so well described
in the above Lines, engaged his Atten-
tion to Pantomimes, for which he had a
true Taste, and that necessary Spirit for
Expence, without which those Exhibitions
cannot subsist ; his Success therefore was
owing to his own Personal Merit, because
by that Assistance he withstood the greatest

Force of acting, and was able with an indifferent Company of Actors (sometimes the Refuse of the other Theatre) to leave at his Death a considerable Fortune to his Family.

N. B. The before mentioned very pompous Representation of the *Coronation*, brought several crouded Houses — After the run of that was over, appeared

January 1762.

THE LYAR, a Comedy of three Acts,
by Mr. Foote.

This petit Comedy is taken from the *French*, as was Sir *Richard Steele's* Lying Lovers. This new Piece was well received by the Public.

ARTAXERXES, an *English* Opera, translated from an *Italian* Opera of
that

that Name : The Music composed by Dr. *Arne*, which was well performed in all its Parts. The Excellence of the Music of this Opera, has been confirmed by many crouded Audiences.

THE COUNTERFEIT, a Farce. Author unknown.

N. B. At the Conclusion of acting Plays this Season at *Drury-Lane Theatre*, which ended the 3d of *June 1762*—the Managers agreed with Mr. *Foot*e and another Gentleman, for that Theatre for the Performance of a Summer Company, under their Management, and they exhibited the following new Pieces.

ALL IN THE WRONG, a Comedy, taken from the *Cocu Imaginaire* of *Molliere*, by Mr. *Murphy*.

This Comedy was excellently well acted in all its Parts, and received with great Applause.

THE CITIZEN, a Comedy of three Acts, and

THE OLD MAID, of two Acts.

Both by Mr. *Murphy*, and performed on the same Night. These two Pieces were well received by the Audience; particularly the *Old Maid*, which was performed very deservedly with universal Applause.

THE WISHES, founded on the *Italian* Comedy.

This Comedy had the good Fortune to captivate a certain Nobleman lately deceased, who engaged all the Nobility then in *London* in its Interest; but no
Power

Power can support a Play that is without Dramatic Merit, on the *English Stage*. The Hero of this Piece is *Harlequin*! he was the Lover and fine Gentleman; by his usual Magical Powers he had every thing he *wished for*—but in the last Scene being on a Couch toying with his Mistress, he wantonly (but unluckily) *wished he might be hanged*, when a Gibbet instantly rose from behind the Couch, which drew him up by the Neck into the Air, where he hung, dangling, a very wretched, dismal Spectacle! The Audience, who had shewn some Disapprobation before, took this Opportunity to join in the Execution.—It must

however be observed, that in many Scenes of this Comedy, there are some very proper satirical Strokes on the false Taste and Fashion of the Times.

But this Article must not pass without the following Anecdote: While this Comedy was in Rehearsal, a printed Letter appeared directed to the Author *R. B. Esq.* setting forth, that it had been rejected by Mr. *Garrick*, in the following Words.—“ But
 “ that any one who professes
 “ himself a Man of Taste, a
 “ Lover of the Belles Lettres, a
 “ Sovereign Critic in Dramatic
 “ Performances, and one who
 “ is himself a Dabler in the
 “ Business, should so far forget
 “ himself,

“himself, as to *reject a Work of*

“*so much Wit and Ingenuity,*

“*and such inimitable Raillery;*”

(again)—“I received such a

“Confirmation of my Judgment

“by the Reception it met with

“from the most celebrated Wits

“of the Age— — It would be

“ridiculous to suppose you any

“longer regret the Reception it

“met with at the Theatre”—

meaning the Rejection by the a-

bove named Manager. Now the

real Truth of the Story stands thus

—The late Mr. D—— had

been very justly distinguished in

his Days of Manhood for his

Taste in the Belles Lettres—

but just at this Time, being

created Lord M—— at the

Verge

Verge of *Fourscore*,—this Comedy was put into his Hands for his Patronage, which touching the old Cause, and striking hard on the String of Vanity, his Lordship teased and solicited all the Men of Quality he could come at to assist him to support this Work of Merit.—Many Lords did attend the first Night's Performance ; the Reception the three first Acts met with was favourable, but towards the Conclusion, a general Disapprobation arose which continued to the End : And what was the Consequence ? A very thin Audience came to the second Performance—and to the third (the Author's Night) a much worse —under

—under Charges! Thus fell this great Phænomenon, about which such Wonders were related, and our Expectations so highly raised.

DRURY-LANE
THEATRE.

September 1762.

THE WITCHES, a new Pantomime,
composed by Mr. *Love*, per-
formed with Success.

THE TWO GENTLEMEN OF VERO-
NA, a *Comedy*, written by *Shake-
spear*, revised with Alterations
and Additions by Mr. *Viſtor*.

When this Comedy was adver-
tized to be printed by Mr. *Tonſon*,
with the Alterations and Addi-
tions, the Public were promiſed
a Preface, containing critical Re-
marks on the numerous Editors
of *Shakeſpear's* Works; but, for
ſome private Reaſons, that Pre-

face was suppressed; and the following Advertisement alone was printed before the Play.

ADVERTISEMENT.

“ IT is the general Opinion that this Comedy abounds with Weeds; and there is no one, I think, will deny who peruses it with Attention, that it is adorned with several poetical Flowers, such as the Hand of *Shakespear* alone could raise. The rankest of those Weeds I have endeavoured to remove; but was not a little sollicitous lest I should go too far, and, while I fancied myself grubbing up a Weed, should heedlessly cut the Threads of a Flower. The other Part of my Design, which was to give a greater Uniformity to the Scenery, and a Connection and Consistency to the Fable
“ (which

“ (which in many Places is visibly wanted)
 “ will be deemed of more Importance, if
 “ it should be found to be executed with
 “ Success.

“ As to the two additional Scenes of
 “ *Launce* and *Speed* in the last Act, I shall
 “ leave them to the candid Judges of Dra-
 “ matic Composition, whether they con-
 “ tribute any thing to the Representation,
 “ or afford any Amusement to the Reader.”

I cannot find upon the strictest
 Enquiry, this Comedy was ever
 acted since the Time of its immortal
 Author ; it is, undoubtedly,
 one of the most weak and irregular
 of his Plays ; which, I suppose,
 occasioned the following severe
 Sentence from one of *Shakespeare's*
 numerous Editors—“ *That the*
 “ TWO GENTLEMEN OF VERONA
 “ was

“ *was not written by him; but*
 “ *after his Death, foisted in by*
 “ *the Booksellers to swell the*
 “ *Volume.*”

It is clear that none of the Folio Editions of *Shakespear's* Plays were printed during his Life ; and so careless were the Persons who had the Direction of the Press, that they printed the Prompter's Notes in the Margin (where Tables and Chairs are quoted) to direct the Stage-Keepers to be in Readiness against the changing the Scenes. Such gross Errors, and the Liberties taken by the Actors of altering Passages, agreeable to their Conceptions, called aloud for an Editor of Taste and Judgment !

Judgment ! but then that chosen one ought to have been blessed with a true Knowledge of his Author's *Genius* and *Stile* ; had he been so qualified, he must have seen such evident Marks in many Scenes in the Comedy in question, to have convinced him it was the genuine Hand of that great Master.

I was greatly obliged to Mr. *Garrick's* Friendship to employ me in this arduous undertaking, as his sole Motive was to do me Service ; I had the Happiness to succeed so far as to obtain his Approbation, and the same Favour from the Public ; but I was sorry to find after I had surmounted the Difficulties I
met

met with in the Scenery, and had happily introduced *Launce* and *Speed* in the last Act, that the *Fable* appears rather too weak to claim the due Attention of an improved Audience. That was not in my Power to amend.

It was performed five Nights with Success; but on the sixth (which according to Theatrical Custom belongs to the Author of the Alterations) a very extraordinary Event happened. A Sett of young Men, who called themselves the *Town*, had consulted together, and determined to compel the Managers to admit them, at the End of the third Act, at half Price to every Performance, except *in the Run*
 2 of

of a new *Pantomime*! and they chose to make that Demand on the sixth Night of the *Two Gentlemen of Verona*, though it was printed on the Day-Bills, for the Benefit of the Author of the *Alterations*. It appeared afterwards a Rumour prevailed that Mr. Garrick was the Author; for, it must be supposed, they were ignorant of the Outrages they were committing on private Property; however, the Performance of the Play was actually forbid, and the Money (after the amount taken at the several Offices) returned to the Audience:—My Redress was undoubtedly to be obtained either from the Leader of this Troop

Troop (who was well known) or the Managers ; but as the Rioters did much greater Damage to Covent-Garden Theatre, on the same Occasion, and as those in the Direction there, chose to give up all manner of Redress ; the Managers of *Drury-Lane* were too wise to stand a Prosecution alone, therefore they followed the bad Example ; and were so honourable to pay me one hundred Pounds, which was about the clear Sum, above the Charge of the House, on that sixth Night.

SPRING, a Pastoral, the Music by Mr. *Handell* and other eminent Masters.—It was well performed, and approved by the

few who were Judges, and lovers of Music :—But these elegant Performances appear too languid after a Play, for the Galleries. Mr. *Norris*, now an excellent Tenor in the Oratorios, made his first Appearance in the above Pastoral.

THE MAGICIAN OF THE MOUNTAIN, a new Pantomime, by *Guerini*, from *Italy*, who performed the Pantaloon, disliked the first Night. It seems, the silly Tricks that divert an *Italian* are too low and trifling, to please even an *Englishman* disposed to favour the Harlequinade.

January 1763.

ELVIRA, a Tragedy, by Mr. *Mallet*, taken from the famous *Ines de Castro*.

Castro. The Story of this Tragedy was originally taken from a Play in the *Spanish* Language. This Tragedy was performed several Nights with Success, Mrs. *Cibber*, and Mr. *Garrick*, acting the principal Characters.

THE DISCOVERY, a Comedy, by Mrs. *Sheridan*, performed seventeen Nights with great Applause. Mr. *Sheridan* (though not engaged this Season at any Theatre) acted the Part of Lord *Medway* in his Wife's Comedy, for which the Managers gave him the Sixteenth Night for his own Benefit: Mrs. *Sheridan* had the Merit of inventing her own Fable, and introducing two new Characters, — *Sir Harry* and *Lady Flutter*,

two young married People both under Age, and both ridiculously unhappy : *Sir Anthony Branville* was a Character entirely new to *Mr. Garrick* ; as in his other comic Characters he is remarkable for his great Ease, Spirit, and Expression, in this he seem'd utterly to have extinguish'd his natural Talents, and assum'd a dry, stiff, Manner, with an immoveable Face, and thus extracted from this pedantic Object (who assum'd every Passion without shewing a Spark of any in his Action or Features) much Entertainment for the Audience, and great Credit for the Author, and Actor.

COVENT-GARDEN
THEATRE.

LOVE IN A VILLAGE, a Ballad
Opera, by Mr. *Bickerstaff*.

The Tunes in this Opera were chosen and adapted by Doctor *Arne*, and the favourite Singer, Miss *Brent*, appeared in it to great Advantage—All the other Characters were well perform'd.—On which Account it was acted as many Nights as the celebrated Beggar's Opera when it first appeared, and with as general Applause. This Piece is taken from the *Village Opera*, by Mr. *Charles Johnson*, acted at

Drury-Lane Theatre in 1728—
 but greatly improved by Mr.
Bickerstaff.

THE BOARDING SCHOOL, a Farce,
 Author unknown.

MARPLOT IN LISBON, a Farce, Do.

D R U R Y - L A N E

T H E A T R E.

THE 15th of *September* 1763, the Day of opening the Theatre Royal in *Drury-Lane*, Mr. *Garrick*, by the Advice of his Physician, left *London* to take the Tour of *Italy*; leaving his Brother, Mr. *George Garrick* as his Agent, to assist the premier Patentee, *James Lacy*, Esq. in the Management; and Mr. *Powell* (who had his Instructions the Summer before) with Mr. *Holland*, to act the principal Characters, 'till his Return, which was in the Month of *April* 1765.

Nov. 1763.

PHILASTER, reviv'd, a Play of *Beaumont* and *Fletcher's*; and esteem'd

the best of their serious Productions.—This Play was alter'd, and adapted to the present, improv'd, Stage, by *George Colman, Esq* ; for the Introduction of *Mr. Powell* in the Character of *Philaster*, a young Adventurer—and the Play, but particularly the Actor, met with universal Applause.

LOVE AT FIRST SIGHT, a Farce of two Acts, by *Mr. King* Comedian, acted with Success.

THE DEUCE IS IN HIM, a Farce of two Acts, by *George Colman, Esq.* an excellent petite Piece: The Hint of Colonel *Tamper's* Suspicion, and the Trial of his Mistress's Constancy, by his pretended Loss of an Eye and Leg,

Leg, is taken from one of the Tales of *Marmontel*, and well improv'd by Mr. *Colman* :—This Farce was perform'd several Nights with great Applause.

January 1764.

THE DUPE, a Comedy.

Though I delivered my Opinion of this Comedy, to my Friend the Authorefs in its Disfavour, before it went to the Stage ; yet the Fate it met with there surpriz'd me ! I expected it to be, in general, disliked, but not treated with Ill-nature, as it was known to be the Work of a Lady, whose former Comedy and other Productions had been well receiv'd by the Public. The Groupe of Characters (and

whole Business of this Comedy) are of a disagreeable Cast; there is, however, some Merit in the bold Attempt at drawing a new Character, and of inventing her own Fable; which few of our modern Authors dare trust to, but shamefully fly to the *French* for Assistance.—There was one Critic (I think one of the Reviewers) that politely conveyed his Criticism in the following Words. “ Mrs. *Sheridan* has
 “ only fail’d in the drawing of
 “ such Characters, which, as a
 “ Woman of Reputation, she
 “ could not be acquainted with.”

1764.

THE RITES OF HECATE, OR HAR-
 LEQUIN FROM THE MOON,
 a Pantomime, by Mr. *Love*.

This Entertainment was like most of those Exhibitions; but as it was followed, and added to the Receipts of the Houses, every End was answered, and all Parties concerned satisfied.

THE ROYAL SHEPHERD, an *English* Opera, composed by Mr. *Rush*.

Mr. *Rush* was admitted, by the Judges of Music, to have done his Duty, and shewed himself a Master of Composition. This Opera was well received, but neglected.

N. B. This Opera was the last of the Novelties of this Season; which proved a very successful one,

D R U R Y - L A N E

T H E A T R E.

2d November 1764.

ALMENA, a serious Opera, written by Mr. *Rolt*, and set to Music by Mr. *Michael Arne*, and Mr. *Battisball*.—This Opera, though it met with a favourable Reception, was performed but six Nights, to thin Audiences.

28th.

CAPRICIOUS LOVERS, a comic Opera, written by the late Mr. *Robert Lloyd*, and set to Music by Mr. *Rush*.—The Plot was taken from the *French*, most of the Songs were

were well written, but the Fable in the last Act, too much neglected. This Opera was perform'd nine Nights, and the Music, in general, well approv'd.

24th January 1765.

THE PLATONIC WIFE, a Comedy.

This Piece was written by Mrs. Griffith, a Lady well known and admired in the literary World, on Account of the Part she bore in the ingenious Correspondence between *Henry* and *Frances*, in two Volumes, which had been publish'd some Time before the acting this Play.

The Account she gives of her Comedy, in her Preface, is in the following Words.

“ The Hint of this Piece was taken from
“ one of the *Contes Moraux* of *Marmontel*,

“ stit’d *L’Heureux Divorce*, the Foible ridi-
 “ cul’d in the Tale is, perhaps, the only
 “ one imputed to our Sex, which has never
 “ yet been expos’d by a theatrical Repre-
 “ sentation; it is a Simplicity, not a Co-
 “ quetry—it is the Error of a delicate and
 “ elevated Mind, unacquainted with the
 “ Manners of real Life, or the general
 “ Frame of the human Heart.

“ The Novel was too barren of Incident
 “ to furnish out an Entertainment for the
 “ Stage; which oblig’d me to contrive an
 “ entire Under-plot, and introduce several
 “ new Characters into the Comedy, which
 “ I shall not take up the Reader’s Time to
 “ point out here, but submit this Perform-
 “ ance to the Candor and Clemency of the
 “ Public, after having, perhaps, too ad-
 “ venturously hazarded their Criticism and
 “ Censure.”

This Comedy was too severely treated by the Audience the first Night of its Representation, owing to the following Circumstances and Accidents. — The Character of the *Heroine*, and the Title of the Play did not perfectly agree—she was not a *Platonic* but a *Romantic* Wife, who had taken a Disgust at her Husband for having abated of the Attention, and Gallantries of the Loyer after Marriage! The low Characters introduced into the Drama, was a forced Stile of Writing in the Author, who appears to have been wholly unacquainted with vulgar Life.

But the principal Misfortune was occasioned by the Accident
of

of two Portraits, upon which the interesting Part of the Fable was to turn; having been got up rather in too much Haste, they failed of their intended Effect; however, every Objection that had been hinted at by the Audience was obviated, as far as possible, against the second Representation; and as the Comedy is not without Merit in the Stile, Sentiment, and Moral, it received the Approbation of five successive Audiences.

THE TUTOR, a Farce of two Acts, the Author unknown. This Performance was treated as it deserved: the first Night's Audience gave it strong Marks of Disfavour—but the second seem'd
to

to repeat it with such Violence, that nothing but a Promise from the Stage, that it should be acted no more after that Night, could procure it a Hearing.

PHARNACES, a serious Opera, written by Mr. *Hull*, and set to Music by Mr. *Bates*; well receiv'd, but neglected——and perform'd six Nights to thin Audiences.

I will venture to make this Observation upon serious Operas—that notwithstanding the great Success some have met with, and the Encouragement given by People of Fashion to that exotic Entertainment (whether exhibited in *Italian* or *English*) they are not, or ever can be adapted to the *English* Taste, in general.

THE CHOICE, a Farce of two Acts,—
got up for the Benefit of Mrs.
Nates.

Yates. This little Comedy (for it could with no Degree of Propriety be call'd a Farce) was well acted, and well receiv'd ; and as it has never since appear'd, either on the Stage, or in Print, it was supposed to be sent forth, at that Time, to serve Mrs. *Yates*, and try its Worth.

COVENT-GARDEN

THEATRE

A PPEARS to be, at this Juncture, the Seat of Music and *English* Operas :—under the Management of the late Mr. *Rich*, it was justly distinguished for *Pantomimes*—and now, under the Direction of his Son-in-Law, Mr. *Beard*, *Music* must have its Reign, and be properly supported by the best *English* Singers ;—the first new musical Performance this Year was,

Nov. 1764.

THE GUARDIAN OUTWITTED,

a Comedy of five Acts, interspersed with Songs for all the Characters.

Doctor

Doctor Arne, (who is undoubtedly one of our first Geniuses in Music) was the Composer of the Songs, but denies being the Author of this strange, medley Performance: His appearing the first Night at the Harpsicord, to attend his Music, as usual, brought this Disgrace upon him, and the Minor Critics, upon this Information alone, abused him unmercifully in Epistles, Epigrams, Songs, and Pamphlets.

NO ONE'S ENEMY BUT HIS OWN,
a Comedy of three Acts, and,
WHAT WE MUST ALL COME TO,
a Comedy of two Acts;—it was said, that Party interfered to condemn these two Pieces very undeservedly.

MIDAS, a Burlesque Opera.—This Opera was written, and the Music

fic for the Songs chosen and adapted by Mr. *O'Hara*, a Gentleman of *Ireland*, of great Taste and Knowledge in Music:—It was first performed at the Theatre Royal in *Dublin*, with Applause; which has been confirmed by the Audiences of *London*.

ABSENT MAN, a Farce, by Mr. *Bickerstaff*. This little Piece met with a favourable Reception.

SHEPHERD'S ARTIFICE, a Pastoral.
ALEXANDER THE LITTLE, a Farce. Very little known.

SPANISH LADY, a Ballad Farce.
This little Piece was written by Mr. *Hull*, and perform'd on his own Benefit Night—and (as a Proof

Proof it has Merit) several Times since with Success.

SUMMER's TALE, a Comedy of three Acts.—The Story, or Fable of this little Comedy is pleasing, and the Songs well written; which was the general Opinion of the Audience, who gave it a favourable Reception :——And surely the Author's modest Motto, *Vox et præterea nihil*—must disarm the critical Reader from exercising his Severity in the Closet.

THE MAID OF THE MILL, a Dramatic Opera, by Mr. *Bickerstaff*.—This Gentleman chose and adapted the Music to his Songs, and chiefly from *Italian Burlettas*.—The Parts were all extremely

tremely well perform'd, and prov'd an agreeable Entertainment:—It was receiv'd by the Audience with universal Applause, and had a Run of Thirty-five Nights to crowded Houses.

 DRURY-LANE

THEATRE.

8th October 1765.

DAPHNE AND AMINTOR, a
 Dramatic Pastoral.—This was
 the *Oracle*, brought on the Stage
 by Mrs. Cibber, about fifteen
 Years ago, and translated by her
 from the *French*.—As she per-
 formed this little elegant Piece,
 it was acted several Times at
 both Theatres, and at the Theatre
 Royal in *Dublin*, with great Suc-
 cess. Mr. *Bickerstaff* saw it
 lately on the *French* Stage at
Paris, and was charm'd with it
 there :—Says in his Preface, that
 he

he has translated and enriched it with several Songs for all the Characters, adapted to *Italian Music*—and by the happy Figure and excellent Performance of Miss *Wright* (now Mrs. *Arne*) this Piece was exhibited Twenty-three Nights with great Success.

7th December.

THE PLAIN DEALER, a Comedy alter'd from *Wycherly*—by Mr. *Bickerstaff*.—The *Plain Dealer* of *Wycherly* was esteem'd the *Chef d'œuvre* of all his Works, and a constant Stock Play 'till these last Thirty Years :—But, to the Honour of the present Age, no such gross Scenes as are in the Old Play will be endured :—Mr. *Bickerstaff* has not only made this

Comedy decent, but entertaining:—Yet the severer Critics say (but unjustly) it is like reforming an old Libertine, and leaving him dull and insipid;—yet, surely, it is a public Benefit to correct the Vices of an *agreeable* Libertine, though the Operation in some Measure might lower his Spirits.

6th Jan. 1766.

THE HERMIT, OR HARLEQUIN
AT RHODES, a new Pantomime—composed by Mr. *Love*, &c. This Exhibition was much followed, and brought several crowded Houses, and the Success chiefly owing to the Reports our News-papers were, at that Time, daily filled with, of the *French*
wild

wild Beast, that was devouring
(and yet pursued by) Children.

—This wild Beast was happily
introduced in this Pantomime,
pursued by Boys, led on by a
Frenchman.—At last the Beast
made his Re-entry, and ran a-
cross the Stage with the poor
Frenchman in his Mouth, to the
great Joy of the Pit, Box, and
Galleries.

20th Feb.

THE CLANDESTINE MARRIAGE,

a Comedy, by *George Colman*,
and *David Garrick*, Esqrs; per-
formed with great Applause, and
continues to this Day a favourite
Comedy.—What less can be ex-
pected from the Dramatic part-
nership of two such Geniuses?—

The Part of *Lord Ogleby* was plan'd and written by Mr. *Garrick*, and intended to be perform'd by himself:—But after his Travels into *Italy* for his Health, and his Return after two Years to the Stage, having determined to perform in no New Play, because the Run might be attended with Fatigue and Inconvenience to him—He very wisely gave up this capital Part to Mr. KING—a Comedian of rising Merit; who, by his excellent Performance of *Lord Ogleby*, established his *Reputation*.

FALSTAFF's WEDDING, a Comedy, by Mr. *Kenrick*,—brought on the Stage by Mr. *Love*, on his own Benefit Night, and well received

received by the Audience.—The Critics allowed the Character of *Sir John Falstaff* was well imitated ; and the Stile and Manner of *Shakespeare*, better supported in several Scenes, than by any Author that has made the same Attempt.

THE HOBBY HORSE, a Farce of two Acts.—This Hobby Horse, not proving the Hobby Horse of the Audience, it was acted that Night only.

COVENT-GARDEN

THEATRE.

Feb. 1766.

THE DOUBLE-MISTAKE, a Comedy, by Mrs. Griffith.

This Play met with a reversed Fate of her *Platonic Wife*: Her private Friends advised her very prudently to conceal herself. And though it was favourably received by those who presided at that Theatre as Managers, the Actors who were cast into the Parts, gave it an unfavourable Report, a Fault they ought never to commit; however, the
first

first Night's Audience differed with them in Opinion; and gave it great Applause! The Story is pleasing, and the Expectation, by two or three lucky Incidents, kept up to the Catastrophe:—It was performed Twelve Nights, with general Approbation.

THE ACCOMPLISHED MAID.

This musical Performance is a Translation of the celebrated *Burletta*, performed with great Success at the Opera House called *la Buona-Figliuola*—which this Translator has transformed into the *Accomplished Maid*, but this Alteration in Title and Stile of Music, &c. soon procured a colder Reception from the Pub-

lic in *Covent-Garden*, than the
Good Girl met with in the *Hay-*
Market.

THE SCHOOL FOR GUARDIANS,
 a Comedy.

This Comedy is taken from
 two *French* Plays, by a Gen-
 tleman who has written several
 successful Pieces:—But this
 Performance met with a cool
 Reception.

THE PERPLEXITIES, a Comedy, and
 FAIRY FAVOUR, both by Mr. *Hull*.

The *Fairy Favour* is a little
 musical Pastoral, taken from
Shakespeare's Fairies, and intend-
 ed as a Compliment to the young
Prince of Wales, at his first go-
 ing to *Covent-Garden* Theatre.

LOVE IN THE CITY, a Dramatic
Opera.

This Performance met with an unfavourable Reception. The Audience expected better Entertainment from the Author of the *Maid of the Mill*.

N. B. The Entrance of this Year 1766, was made remarkable by the Death of two illustrious Personages in the Drama, Mrs. *Cibber*, and Mr. *Quin*. — On the 30th of *January*, Mrs. *Cibber* departed this Life. She was born in the Year 1715.

Every Age, or Half Century, has their favourite, celebrated Actor, or Actress: Mrs. *Cibber* very justly enjoyed that Happiness for more than twenty Years; the first Part this Actress appeared in was *Zara*, then translated from *Voltaire*, by

Aaron Hill, Esq; in the Year 1734—and at her first Appearance became a favourite with the Public.

As I had been very early acquainted with the Families of the *Arnes* and the *Cibbers*—I knew her Marriage with Mr. *Theophilus Cibber* was very much against her Inclination; and the Misfortunes that attended it (of which the Public were at the Time fully informed) interrupted her Progress in the Business of the Stage for many Years: But for the last Twenty, she remained in the quiet Possession of all the capital Characters, and in the Hearts of the enamoured Public! Her Voice was musically plaintive—in Parts of Softness and Distress, she appeared truly amiable—without being remarkable for *Beauty, Gentility, or Elegance of Dress.*

In

In the *School for Lovers*, she performed the Part of *Cælia*, whose Age is mentioned in the Play to be Sixteen—and Mrs. *Cibber* was admitted to become the Character by the nicest Observers, though she was at that Time, approaching to Fifty! This strange, seeming Absurdity, was entirely owing to that uncommon Symmetry, and exact Proportion in her Form, that happily remained with her to her Death.

About a Month before she died, the Comedy of the *Provok'd Wife* was commanded by their *Majesties*, to see Mr. *Gar- rick* in *Sir John Brute* after his Return from *Italy*, where he had been two Years. Mrs. *Cibber* appeared in the Part of *Lady Brute*. This was her last, and, I am sorry to say, her worst Performance.

Of all the Variety and Extent of the Tragic Passions, I know of none equal to

that of *Constance* in *King John*; Mrs. *Cibber* surpassed all that have followed her in that Character.—When she enter'd with dishevel'd hair, and Wildness in her Eyes! having lost her Son—“ *ber pretty Artbur!*” The Cardinal, and others attempting to comfort her—she sunk on the Ground—and looking round with a dignified Wildness and Horror! said,

“ Here *I*, and *Sorrow* sit!—this is my *Throne!*—

“ Let *Kings* come bow to it—!”

Nothing that ever was exhibited, could exceed this Picture of Distress! And nothing that ever came from the Mouth of Mortal was ever spoken with more dignified Propriety!—The late Mrs. *Wessington*, who was excellent in many Parts of this Character, could never succeed in this particular Passage.—Mrs. *Cibber* never executed it without a Burst of Applause from

from the whole Audience! With Mrs. *Woffington* it was less noticed than many other Parts of that Character—and though I had the Pleasure of being very intimate with that agreeable Actress, and often mentioned this Circumstance to her, and have been often with her, when she has tried to execute what I have described, yet on the Stage it ever failed.

I have endeavoured to give a very faint Idea of Mrs. *Cibber's* Excellence in *Constance*! But who can be capable of conveying to those who have not had the delightful Satisfaction of seeing her, the peculiar Looks of Distress! and the Powers of her Action, when she was fully animated with her Character? The *Painter's* Art lives on the Canvas—but the *Actor's* must die with him! This Truth is feelingly convey'd in the following Lines, which were introduced

in the Prologue, written by Mr. *Garrick*, to the Comedy of the *Clandestine Marriage*, which, at the same Time, bears the best Testimony to the Merits of his Contemporaries, Mr. *Quin* and Mrs. *Cibber*——

The *Painter* † dead, yet still he charms the Eye ;
While *England* lives, his Fame can never die :
But He, who struts his Hour upon the Stage,
Can scarce extend his Fame to half an Age ;
Nor Pen, nor Pencil, can the Actor save,
The Art, and Artist, share one common Grave.

O let me drop, one tributary 'Tear,
On poor JACK FALSTAFF's Grave, and JULIET's
Bier !

You, to their Worth, must Testimony give ;
'Tis in your Hearts alone their Fame can live.
Still as the Scenes of Life will shift away,
The strong Impressions of their Art decay :

† HOGARTH—whose excellent Paintings of *Marriage à la-Mode*, gave the Hint to the Authors of the *Clandestine Marriage*.

Your Children cannot feel what you have known;
 They'll boast of *Quins* and *Cibbers* of their own.
 The greatest Glory of our happy Few,
 Is to be felt, and be approv'd by *You*.

Mrs. *Cibber* was privately buried in *Westminster Abbey*, and her Pall supported by Persons of great Distinction.

In the *March* following died at *Bath* (to which Place he had wisely retired for many Years,) the CELEBRATED Mr. JAMES QUIN, in the Seventy-third Year of his Age. If the complete Performance of one single Part in the long List of the Drama, can give an Actor a just Title to that Epithet, he enjoyed it with great Truth, for he was *inimitable* in the Character of *Falstaff*.

After Mr. *Booth* left the Stage in the Year 1728, Mr. *Quin* became the principal Actor in Tragedy; and a few Years bringing a new Set of Auditors to the Theatre,

who never saw a better, he was soon established the most eminent of his Profession : —But I must here observe, though I have only mentioned his *FALSTAFF* as *INIMITTABLE*, that he had great Merit in the *Spanish Fryer*—*Comus*—the *Duke in Measure for Measure*—*Æsop*, and some other Parts of that Cast. Thus he remained 'till the Appearance of Mr. *Garrick* ! When that Star shone forth in the Theatrical Hemisphere, Mr. *Quin*'s Lustre, as a Tragedian, soon began to diminish ; and his Manner to be called *antiquated*—though he was not above the Age of Fifty ! And thus by him the *Old Stile* of Acting (as the Phrase is) came into Disrepute.

Mr. *Quin*, who was famous for *Bons Mots*—when he found Mr. *Garrick* was followed, and brought crouded Houses, said, That *Garrick* was a new Religion ; *Whitfield*

field was followed for a Time, but they would all come to *Church* again.

Mr. *Garrick* gave him the Retort courteous, in the following Reply :

“ *Pope-Quin*, who damns all Churches but his own,
 “ Complains that *Heresy*, corrupts the Town ;
 “ That *Whitfield-Garrick* has misled the Age,
 “ And taints the sound Religion of the Stage ;
 “ Schism, he cries, has turn’d the Nation’s Brain,
 “ But, Eyes will open, and to *Church* again !”
 Thou great Infallible !—forbear to roar,
 Thy Bulls, and Errors, are rever’d no more ;
 When Doctrines meet with general Approbation,
 It is not *Heresy*, but *Reformation*.

I was seldom absent from Mr. *Quin*’s principal Performances in the prime Part of his Life—from Thirty to Forty.—At that Age whatever Genius the Actor is bless’d with, must be fully brought forth.—He was then at the Head of the *Lincoln’s Inn Fields* Company, where he generally per-

perform'd his principal Characters to indifferent Houses.—And indeed when he appeared in the same Parts that were then acted at *Drury-Lane Theatre*, by Mr. *Booth*, it ceased to be a Wonder! Now, if Mr. *Quin* stood thus with the Town when in his prime of Life, I shall leave my Reader to judge how capable he was in his Decline, of conveying a Sample of any *old Manner* of Acting, but his own! If Mr. *Booth* was unable to describe Mr. *Betterton's* Excellence (as I have heard him say) I am sure Mr. *Quin* was in no Degree able to give the least Shadow of Mr. *Booth's*!

Some of Mr. *Quin's* Friends with whom he sometimes corresponded, have assured me, he was deficient in Literature, and laugh'd at those who read Books, by way of Enquiry after Knowledge, saying, He read

Men

Men—that the *World* was the best Book.
 —If this was true, what an amazing
 Strength of natural Parts must he have
 been blest'd with, to be able to make the
 Figure he did as a Man of Sense and
 Genius !

From the Death of Mr. *Booth*, in the
 Year 1733, to the powerful Appearance of
 Mr. *Garrick* (a Period of ten or twelve
 Years) Mr. *Quin* was the first in the Pro-
 fession, and then began to make his For-
 tune ; I am well informed his Power
 was so great as to demand 800 Pounds
 a-Year Salary ; which Mr. *Rich* was then
 obliged to comply with ! No wonder that
 at such a fortunate Juncture, he collected
 a Sum sufficient to enable him to retire to
 the full Enjoyment of all the Comforts
 and Blessings of this Life, for which no
 Man had an higher Relish. He was an
 excellent

excellent Companion, when kept within proper Bounds—and died with the Character of a sensible, witty, honest Man.

Though it is foreign to the Design of this Work to have any Thing to do with Biography, yet I am tempted to introduce the following very remarkable Anecdote, relating to this great Actor, which has been lately sent me, attested by two worthy Gentlemen, to whom Mr. *Quin* related it some Time before his Death.

His Mother was a reputed Widow, who had been married to a Person in the mercantile Way, and who left her in *Ireland* to pursue some Traffick, or particular Business in the *West Indies*.—He had been absent from her near seven Years, without having received any Letter, or the least Information about him. He was given out to be dead, which Report was universally

fally credited; she went into Mourning for him; and some Time after a Gentleman whose Name was *Quin*, who had an Estate of a Thousand Pounds a-Year, paid his Addresses to her, and married her.—She bore him a Son—and no Couple appeared more happy—but in the midst of their Happiness—the first Husband returned—claim'd his Wife—and had her. Mr. *Quin* retired with his Son—and at his Death left him his Estate:—But the Heir at Law, hearing the Story of our Hero—soon recovered the Estate, and left young *Quin* to shift for himself, in what Manner his Wit and Genius would suggest to him; —he soon took to the Stage, where he got both *Fame* and *Fortune*; and counterbalanc'd by his Talents, the untoward Accidents of his Birth.

Before I quit this Subject, I must insert
in

in this Place, that excellent Epigram of Mr. *Garrick's*, written about a Year before Mr. *Quin* died ; which, as a true Lover of Wit and Humor, no one admired more than himself.

A Soliloquy by Mr. *Quin*, upon seeing the Body of *Duke Humphry*, at the Cathedral of *St. Albans*.

A Plague of *Egypt's* Arts I say ;
 Embalm the Dead ! on senseless Clay,
 Rich Wines and Spices waste ;
 Like Sturgeon, or like Brawn, shall I
 Bound in a precious Pickle lie,
 Which I can never taste ?

(II.)

Let me embalm this Flesh of mine,
 With Turtle fat, and *Bordeaux* Wine,
 And spoil the *Egyptian* Trade !
 Than good Duke *Humphry*, happier I,
 Embalm'd alive ; *Old Quin* shall die,
 A *Mummy* ready made !

As

As a Proof that we cannot part with those with whom we have spent most of our joyous Hours without a Sigh—the following Lines appear'd soon after the Death of Mr. *Quin*, from the same eminent Hand, and are engrav'd upon his Monument, in the Abbey Church of *Bath*.

Epitaph.

That Tongue, which *set the Table on a Roar !*
 And charm'd the publick Ear, is heard no more ;
 Clos'd are those Eyes, the Harbingers of Wit,
 Which spake before the Tongue, what *Shakespear* writ ;
 Cold is that Hand, which living was stretch'd forth,
 At Friendship's Call, to succour modest Worth ;
 Here lies *James Quin*—deign Reader, to be taught,
 Whate'er thy Strength of Body, Force of Thought,
 In Nature's happiest Mould, however cast,
 " To this Complexion Thou must come at last."

I hope the Reader will excuse me for dwelling thus long on the Characters of Persons so eminent in their Profession ; and who, when living, were so great an Ornament to the Stage.

THEATRE ROYAL
DRURY-LANE.

25th Oct. 1766.

THE COUNTRY GIRL, a Comedy—almost new written by Mr. Garrick, on the Plan of the *Country Wife*, by WYCHERLY, and for the same Reason already assigned for altering his PLAIN DEALER; though I think in the *Country Wife* he was still a greater Offender; but it must be admitted that the Libertines in *Wycherly's* Time were allowed greater Latitude than those of our Days. — I believe there are
few

few greater Alterations in *London*, than those which have been made in our Theatres : After the total Demolition of Plays, and Actors, in the Reign of *Fanaticism*, and the happy Restoration, to Monarchy and Pleasures, it was no Wonder they changed from the hateful Mode of *Oliver's* Days, into a contrary Extream.—Their Theatres were much smaller than ours, and proportion'd to their Audiences, which seldom exceeded seventy Pounds ;—very few went thither but the young and gay of both Sexes, and the *Ladies in Masks*, which seem'd to be a tacit Confession that the Entertainment they expected to meet with was not of the most modest

modest Kind.—This new written Comedy was well received by the Audience.

18th Nov.

NECK OR NOTHING, partly from the *French*, a Farce of two Acts, Author unknown.

This Piece was performed seven or eight Nights with tolerable Success.—The Characters are truly Farcical, and were well performed—and yet as the Public have of late been so much entertained with intriguing Servants—this Farce did not meet with the Reception it deserved.

21st Nov.

THE CUNNING MAN, a musical Pastoral, from the *Devin de Village* of *Roussseau*, who also composed

posed the Music, to attempt at giving the *French* a better Taste by uniting *Sense* with *Sound*.— This Performance was acted seven or eight Nights, and met with a cold Reception:—But several *English* Gentlemen who saw it in the *French* Theatre, told me, It was with some Difficulty they could discover it to be the same Piece, that gave them so much Pleasure at *Paris*.

13th *Decemb*.

THE EARL OF WARWICK, a Tragedy, imitated from the *French* of Monsieur de le Harpe.

The Reverend Gentleman who is the Author of this Play, has given several Instances of his Abilities as an Author ; and in

this Tragedy there are many spirited Scenes, and popular Strokes of Art, sufficient to support it—Most of the capital Characters were well performed—particularly *Margaret of Anjou* by Mrs. Yates, who did that Part, and consequently herself eminent Service.—I heard some of the graver Critics not a little disgusted with the Author, for chusing a noted historical Story and varying so much from the Fact:—It was indeed great Pity that he found himself obliged to alter the Conduct of his Hero in the last Act, so much to his Disadvantage.—However, this Tragedy was performed ten Nights, and very justly applauded.

2d Jan. 1767.

CYMON, a Dramatic Romance. The Author of *Cymon*, who has not thought proper to affix his Name to the printed Copy, is well known to be as happy in all his Theatrical Compositions, as in his personal Performances on the Stage; where he remains to this Day the Nonpareil.—

This Dramatic Romance gave great Scope to his fruitful Imagination, as every Thing within the Powers of Machinery are to be done by Magic.—The Scenes are extremely fine, some of them were designed by a Master brought from *Italy*! But the greatest Scene of all at the End, with its Preparation, was *English*

Invention, and *English* Execution:—The Connoisseurs and Critics in Music lamented, that, to the great Expence of Scenery, this Author had not added that of employing the best Composer for the Songs.—This Piece was well performed in all its Parts, and brought several crouded Audiences.

21st Feb.

THE ENGLISH MERCHANT, a Comedy, by *George Colman*, Esq.

This Gentleman has given manifest Proof of his Genius for Theatrical Writings.—This Play was performed several Nights with great Applause.—But many Admirers of Mr. *Colman* as a Dramatic Writer, were sorry he adhered

adhered so closely to *Voltaire* ; and wished he had done more from himself, which would, undoubtedly, have been better for the Play, the Author, and the Public.

24th *March*.

MEDEA, a Tragedy, by *Richard Glover*, Esq.

This Tragedy was written near forty Years ago ; about that Period I had the Pleasure of being introduced to the Acquaintance of the ingenious and worthy Author ; and then among other of his poetical Pieces, enjoyed the *Medea*. In the Year 1732, I introduced the Author to the late Mr. *Booth* to read this Tragedy to him ; who was very

much charmed with the Sentiments and the poetical Part—but gave his Opinion, that it was an unfit Subject for an *English* Audience :—However Mrs. *Porter* was applied to, being the only Actress then living, that could appear in that capital Character.—But the Accident she met with of breaking her Thigh, by an Overturn in her Chaise, put an End to the Attempt :—The Author some few Years ago gave this Tragedy to the Press ;—and Mrs. *Yates* was encouraged by some of her judicious Friends to get it up this Year for her Benefit Play : She acquitted herself in that difficult Character to Admiration :—

I know

I know several Gentlemen of Learning and Genius, that wish to have the *Medea* one Night annually performed, to shew how well an *English* Genius can imitate, and rival the ancient, *Greek* Tragedy.

DIDO, a Tragedy.

A manuscript Copy of this Tragedy was put into my Hands one Day at a Visit five or six Years ago, to my late noble Friend Lord *Southwell*, who made it his Request, that I would not only read it with Attention, but return it to his Lordship, with my Opinion in Writing. I did not like the Office, but found myself obliged to accept it. I soon returned the Copy with a

short Letter, as desired, which I remember was to this Effect ;—

*“ That I thought the Author very
 “ unhappy in the Choice of his
 “ Fable—as every School-Boy was
 “ acquainted with the Fate of
 “ Dido and Æneas ;—that there
 “ was Merit in the Stile and Sen-
 “ timent, which would have served
 “ a better Subject.”*

Mr. Holland, some Time after, employed his Influence with the Managers, to consent to his getting up this Tragedy for his annual Benefit Play ;—The Favour was great ; and none but a capital Performer could ask it, or expect to succeed ; the Play was well acted—Mrs. Yates and Mr. Powell were the

Dido

Dido and *Æneas*.—Mr. *Holland* (as the Profits of the Night were for himself) took a second Character ; and (as I have already observed) the Tragedy having some Merit, the Audience gave it a favourable Reception ; it was performed once or twice, soon after, for the mutual Benefit of the Managers and the Author :—But the Season was too far advanced for any successful Consequences.

N. B. The ingenious Author of this *Tragedy* and the *Register Office*, being by Profession a *Rope Maker*—I shall close this Subject (and the Season) with the following Witty Prologue, which was spoken by Mr. *King*, and received with very great Applause.

PROLOGUE to *DIDO*,

(Written by Mr. Garrick.)

A Rope Maker a Poet!—write a Play!

O—hang the Blockhead—wicked Wits will say;

—Before you turn him off—a Word I pray.

Genius is not to Place, or State fix'd down,

But flies at Random, all about the Town;

Now at *Whitehall*, now at *St. James's* smiles;Then whisks to *Wapping*, or to Broad *St. Giles*:

O let not Prejudice, rank Weed, take Root;

Which may of *Genius*, choak the fairest Fruit;

If none but Gentlemen high-born must write,

I fear we soon should wish you all good Night:

Shakespear, and *Johnson*, our Dramatic Lords,

Did they amuse themselves with twisting Cords?

Were they fine Gentlemen?—O—no—Old *Ben*Was famous for his *Trowell*, and his *Pen*;

With Mortar, and the Muse, he pass'd his Days,

And built good Walls, before he built good Plays.

Shakespear, a *Genius* born!—his Taste was such,

Too exquisite! He lov'd fat Buck too much!

And he whose matchless Muse can soften Rocks,

Fled to *Parnassus* to avoid the Stocks.

Now

Now to the Rope Maker I come again——
 Who having spun much Hemp, now spins his Brain;
 This *Hemp* Produce any Test will stand;
 This, of his Brain, may prove a Rope of Sand;
 But should this Spinning of his Head deceive him,
 This *Hemp* Manufacture may relieve him!
 Had I but Time to give my Fancy scope,
 I'd shew, how *Tragedy* was like a *Rope*,
 How several Parts well twisted, make a Whole
 To curb the Passions, and to melt the Soul.
 The Cause of Justice each alike befriends,
 Both salutary Means for moral Ends;
 Thus the most crabbed *Critic* plainly sees,
 That making *Ropes*, is writing *Tragedies*.
 And should he fail to please—poor, scribbling Elf—
 O—then he makes a *Rope* to hang himself.

DRURY-LANE
THEATRE.

23d October 1767.

PEEP BEHIND THE CURTAIN, or
NEW REHEARSAL, a Co-
medy of two Acts—performed
several Nights with great Ap-
plause.—The ingenious Author
had certainly done something
more than *Peep* behind the Cur-
tain, for Nobody seems to be
better acquainted with the Hu-
mours that pass there than him-
self.

5th Decem.

THE WIDOW'D WIFE, a Comedy,
by Mr. *Kenrick*,—performed
fourteen

fourteen Nights, and well received.

THE ELOPEMENT. The machinery Part of this *Pantomime* was invented by Mr. *Massink* from the Theatre Royal in *Dublin*: These Scenes were showy, and well executed; and the comic Part conducted with more Humor than we generally see in those Entertainments.

Jan. 6th 1768.

THE COUNTESS OF SALISBURY,
a Tragedy, by *Hall Hartstone*, Esq. a Student of Trinity College *Dublin*,—and was acted several Nights at the Theatre Royal in that City with Applause.—When the Manager of that Theatre appeared the second

Summer in Connection with Mr. Foote (who had then new-built his Theatre under a Royal Patent) he perform'd this Tragedy with repeated Success——Mr. Barry and Mrs. Dancer being engaged the following Season at Drury-Lane Theatre, they performed the *Countess of Salisbury* there; but the more critical Winter-Audiences received it with less Warmth.

23d.

FALSE DELICACY, a Comedy, by Mr. Hugh Kelly.

This is another of the grave sentimental Plays called a Comedy, which is very properly, as well as humourously, banter'd in the Prologue—the Author
(there)

(there) calls it *supporting the Dignity of Writing, and the Chastity of the Stage*—which ought to be the Province and Duty of the Tragic Muse—but surely the Comic Lady should ridicule the *Foibles* of Mankind, and make us laugh at their pleasant Situations.—This Play was well performed, and received with universal Applause.—The Fable is interesting : The Character of *Cecil* is well drawn, and has an Air of Originality that does Credit to the Author ; Mrs. *Harley* was well supported by Mrs. *Dancer*—and the happy Vein of Humour thrown into the Epilogue, was so well executed by this Actress—that even a weak Play

Play would have been strengthened by it.

27th Feb.

ZENOBI^A, a Tragedy, by *Arthur Murphy*, Esq.

This Tragedy had very great Success, and is allow'd to have many true Dramatic Requisites ; the Story is in *Tacitus*, and the celebrated *Crebillon* has wrote a *French* Tragedy on this Subject, of which our Author owns in his Prologue, he has availed himself.

COVENT-GARDEN

THEATRE.

14th September 1767.

FROM the Death of Mr. *Rich* in December 1762, to the above Period, this Theatre was under the Direction of Mr. *Beard*, his Son-in-law, by the Appointment of the Widow, and the rest of the Parties concerned—(Mr. *Rich* leaving (besides his Widow) four Daughters all then living and married, and an equal Dividend to be made amongst them) Mr. *Beard* being a Man of a respectable Character, and bred to Music—he very naturally and judiciously exerted his Powers to distinguish that Theatre by musical Performances, as his Predecessor had done
by

by Pantomime :—In short, as he had no eminent Actors, and Mr. *Garrick* in his Zenith at *Drury-Lane* Theatre, there was no other, or wiser Course to take, and therefore the best Singers and musical Performers were engaged :—Mr. *Rich* left them the *Coronation* to begin with, which brought several crowded Houses :—then appeared *Love in a Village*—*Artaxerxes*—the *Maid of the Mill*, &c. the great Success that attended all these musical Performances, sufficiently justified the Conduct of the Manager ; and thus it continued for four very prosperous Years—I believe the fifth began to abate :—That Hint, and another (more sensibly felt) Mr. *Beard's* deafness, with which he was then troubled to a mortifying Degree, for a musical Performer, brought the Sale of the Patent once more forward, which Purchase was completed, and

and SIXTY THOUSAND Pounds paid down in *August* 1767—by four very enterprising young Men, especially as three of them were to be Gentlemen at large—and two unacquainted with the Business and Conduct of a Theatre.

Thus *general'd* was this Theatre opened on the above Day with the Comedy of the *Rehearsal*, under the Management of Mr. *Colman*, Mr. *Harris*, Mr. *Rutherford*, and Mr. *Powell*.—But the three last Gentlemen had the Prudence to assign over the Conduct of the Stage to Mr. *Colman*, who, as a Scholar, and a successful Dramatic Author, had the best Right to it.

The first new Performance exhibited this Season, was,
Nov.

LYCIDAS, an Elegy, set to Music by
Mr. *Jackson* of *Exeter*—well
executed,

executed, and well intended by him, as a Condolance on the much-lamented Death of the DUKE OF YORK—it was performed the Night after his Funeral—and that Night only.

This fine Poem was wrote by *Milton*, in his Bloom of Youth and Genius, occasioned by the Death of a Companion of great Worth and Merit, who was drowned in his Passage to *Ireland*.

But any mournful Ditty must be unfit for a Theatrical Entertainment to follow a Play ; where no Subject but Mirth or Shew ! and no Music but the Ballad or facetious Burletta, can stand any Chance for Success.

THE IRISH FINE LADY, a Farce,
by Mr. *Maclin*.

This fine Lady was so ill used
by the Audience the first Night,
that she never appeared after-
wards.

THE OXONIAN IN TOWN, a Co-
medy of two Acts, by *George*
Colman, Esq.

This little Comedy was vio-
lently opposed by a Party, at
whom the Satire of this Piece
was supposed to be levelled :—
But as they were not well sup-
ported, and too well known,
they failed in their Attempt; it
was then perform'd several Nights
with Success.

THE ROYAL MERCHANT, an
Opera.

It

It was said in the Bills, and Title Page of the printed Copy, *founded on Beaumont and Fletcher*. It was founded indeed—as every Scene was taken (with some little Alteration) from their *Beggar's Bush*; and occasional Songs added where the Editor thought proper. As much Merit as can be claimed for some very pretty Sonnets is due to the Author of them.

25th Jan. 1768.

THE GOOD NATUR'D MAN, a Comedy, by *Doct^r Goldsmith*.

The low Scenes in this Comedy, though naturally (perhaps too naturally) written, were disliked by the Audience the first Night, and after that omitted in

the Performance ; some of the Characters are well drawn, particularly that of *Croker* (an Original) and happily suited to the Powers of the Actor. Some of the Incidents are truly Comic, which secured deserved Success to this Comedy ; with all its Errors it appeared to be written by a Man of Genius, not sufficiently practised in Dramatic Writing ; the Public is therefore in great Expectation of having a complete Comedy from this Author.

KING LEAR, altered by *George Colman*, Esq.

The Intent of this Alteration was, to clear this celebrated Tragedy from the Love Scenes of

Edgar

Edgar and Cordelia, which were introduced into this Play by the Poet Laureat Mr. *Tate*.—This Love Business has been ever ridiculed by the Connoisseurs and Admirers of *Shakespeare*; and yet when the above Alteration was performed, the Play-going People, in general, seemed to lament the Loss of those Lovers in the Representation.

LIONEL AND CLARISSA, a Dramatic, Comic Opera, by Mr. *Bickerstaff*.

This Performance met with a favourable Reception from the Public, but in a much inferior Degree than the *Love in a Village*, or *Maid of the Mill*, of this Author.

On the 23d of *May* 1768, died Mr. **PALMER**, in the Fortieth Year of his Age.

Since the Days of the celebrated Mr. *Wilks*, most of our genteel Comedies have suffered by the Loss of Actors, to supply the Characters of well-bred Gentlemen :— And as so few well-fashion'd, accomplish'd, young Men have offered themselves to the Stage since that Period, the Loss even of Mr. *Palmer* was not easily supplied.

The Mention of Mr. *Wilks* in the fine Gentlemen, reminds me of a Criticism I have lately heard, *viz.* A certain Minutiæ in his Action, that he was guilty of in most of his principal Characters—as his *Sir Charles Easy*, in the Scene where he is sitting with his Wife, in a Conversation not very agreeable to him—and to shew his Negligence, he always in one particular Speech was altering the Role of his Stocking ;— “ The Man (says the Critic) who could

“act so mechanically, must certainly want
“Genius.”

The Charge, I believe, is true—He did so—and it might be a Proof of his real Want of Genius—but he had an agreeable Form, and by Nature (improved by Art) the most easy, elegant, Deportment that ever Actor appeared with ! He played several of the tender Parts of Tragedy with Success, though with great Singularity ; but from his Energy, and exquisite Feelings, he never failed to make his Audience *feel him*, effectually.

I cannot help, in this Place, and on this Occasion, reflecting on the Loss the Stage had the Misfortune to sustain by the Absence of Mr. *O'Brien* ! who was the nearest the Mark I have seen (or ever expect to see) in his easy, elegant Deportment in genteel Comedy.

In the Month of *August* following, the Stage suffered an almost irreparable Loss, by the Death of that excellent Actress, *Mrs. PRITCHARD*, at the Age of Fifty-seven.

She was engaged by the Managers of *Drury-Lane* Theatre in the Year 1732: but very soon after that Theatre (by Purchase) falling into other Hands, great Revolutions and Distress ensued, and remained so some Time:—When the Patent (by a second Purchase) came into the Hands of *Charles Fleetwood*, Esq.—something like Regularity and Decorum was restored to the Stage, and Performers of Merit began to come forward; in that List *Mrs. Pritchard* appeared in the Character of *Rosalind*, and gave universal Satisfaction to many delighted Audiences.—Soon after she revived and exhibited the Charms of the

departed *Oldfield*, in the *Maria*, in *Cibber's Nonjuror*—Her excellent Performance of that Character gave her the full Possession of all the capital Parts in our genteel Comedies.—And though she was well received, and justly applauded in all, yet her chief Excellence certainly lay in the natural, sprightly, and what are called the *higher Characters in Comedy* : They who have seen her in *Rosalind*, *Mrs. Sullen*, *Lady Brute*, *Estifania*, *Clarinda*, and *Beatrice*, &c. will bear Testimony to what I say : In the last Part particularly, and in *Clarinda*, I have seen her *Ranger* and *Benedict* hard put to it (and they were thought not to want Spirit) to return the Ball of Repartee to her.

It may perhaps be said to the Praise of *Mrs. Pritchard*, that she could not enter into the Characters of Affectation with the same Degree of Excellence, as she did those

those of genuine, sprightly, unaffected Nature.

Though she could do nothing ill, yet there always seemed a Restraint upon her Genius, when she appeared in such Parts as *Clarissa in the Confederacy*, and *Lady Dainty in the Double Gallant*. In them she only shewed her great Knowledge in her Business, but in the others I have mentioned, her Genius shone out in the greatest Splendor.

I am now to speak of Mrs. *Pritchard's* Abilities in Tragedy; and as my Design through this whole Work, is to be impartial, I will not scruple to declare, that though she was always deservedly applauded in *Tragedy*, and has performed in all the principal Characters with great Reputation, yet her Merit there was only not equal to the Powers she exhibited in *Comedy*: In

this she never had, in the other she might have, a *Superior* ; and yet, in the last Character she play'd, *Lady Macbeth*, and many others, we may long wish before we shall see her outdone.

Mrs. *Pritchard* was Thirty-seven Years on the Stage ; and though for the last Twenty, she has been in Figure more than what the *French* call *en bon point*, yet she never lost her Ease and Vivacity. When young, she was of a slim Make, and though not a Beauty, she had a most agreeable Face, with very expressive Eyes ! and the most articulate harmonious Voice that ever Woman was blest with.—Her *Conduct* and Movement on the Stage was easy, and elegant ! in private Life it was exemplary ! and worthy Imitation ! She came to the Stage a married Woman——young and handsome ! and very soon had a large Family

mily of Children, whom she brought up with the utmost Care and Attention ;—and to the great Honour of the Theatre, and the Profession of an Actress, she went to the Grave, with an irreproachable, unblemished Character.

I cannot quit this Subject without presenting my Reader, with the last Lines she spoke on the Stage on her Benefit Night ; *Macbeth*, which Mr. Garrick performed out of Respect to her, and was crouded with the first People of Distinction, at advanced Prices——and call'd her farewell Epilogue.

- “ The Curtain dropt—my mimic Life is past——
- “ That Scene of † Sleep and Terror was my last.
- “ Could I in such a Scene my Exit make,
- “ When ev'ry *real* Feeling was awake ?
- “ Which beating *here*, superior to all Art,
- “ Bursts in full Tides from a most grateful Heart.

† The last Scene of *LADY MACBETH*.

- “ I now appear myself—distress’d, dismay’d,
 “ More than in all the Characters I’ve play’d ;
 “ In acted Passion, Tears must *seem* to flow ;
 “ *But I have that within that passeth Show.*
 “ Before I go, and this lov’d Spot forsake,
 “ What Gratitude can give, my *Wishes* take ;
 “ Upon your Hearts may no Affliction prey,
 “ Which cannot by the Stage be chas’d away ;
 “ And may the Stage to please each virtuous Mind,
 “ Grow ev’ry Day more moral, more refin’d :
 “ Refin’d from Grossness—not by *foreign* Skill ;
 “ Weed out the Poison—but be ENGLISH still !
 “ To all my Brethren whom I leave behind,
 “ Still may your Bounty—as to me—be kind ;
 “ To me, for many Years your Favours flow’d ;
 “ Humbly receiv’d—on small Desert bestow’d ;
 “ For which I feel—what cannot be express’d——
 “ *Words* are too *weak*,—my *Tears* must speak
 “ the rest.”

D R U R Y - L A N E

T H E A T R E.

3d Oct. 1768.

THE PADLOCK, a Dramatic Opera,
of two Acts, by Mr. BICKER-
STAFF.

This Author in his Advertise-
ment printed before the Opera,
tells the Reader, he took the
Fable, with all the Characters,
unaltered; from a *Spanish* Novel,
wrote by the celebrated *Cer-*
vantes, Author of *Don Quixote*:
This little Opera was received
with general Applause, and per-
formed Fifty-three Nights to

crouded Houses. It was well acted; and without the Aid of Music, would have been an agreeable petite Piece—but with the Music (which was happily adapted, and well executed) it proved the most pleasing Entertainment. Mrs. ARNE's Youth, and innocent Appearance, added to her powerful Voice, and engaging manner of Singing, gave universal Delight—and the Part of MUNGO by Mr. DIBDIN, is as complete a low Character as ever was exhibited. It would be doing Injustice to this Genius, not to observe, that he was also the Composer of the well-adapted Music, to this very successful Performance.

17th November.

THE HYPOCRITE, a Comedy, taken from *Moliere* and *Cibber*, by the same Author.

Mr. *Cibber*, about the Year 1717, brought his Comedy of the NONJUROR on the Stage, taken from the TARTUFFE of *Moliere*—which the Editor says in his Preface to the *Hypocrite*,
 “ *Being written to expose a Party,*
 “ *it was no longer interesting, be-*
 “ *cause the Folly, and Roguery it*
 “ *designed to ridicule no longer*
 “ *existed.*”

The *Nonjuror* was an acknowledged Government Play, written to expose that particular Set of Men, who called themselves PROTESTANTS, and yet *refused to take the Oaths of Allegiance to GEORGE the*

First! upon the Establishment of the HANOVER Family on the *English Throne!* The formidable Rebellion in *Scotland*, in the first Year of the Reign of that King, by the *Papists, Jacobites, Nonjurors*, and *Tories* of those Days, gave a Fable to *Cibber*, and a future Fortune, by the Success of this Comedy; which was greatly supported by the WHIGS, the *firm Friends to the Protestant Succession!*

That Author observes, in his excellent Apology for his Life, printed in the Year 1740, “*That the Bread he then eat as Poet Laureat, was owing to his writing the Nonjuror!* But as those absurd People are no more—and as the Descendants of those *Tories*, who drew the Sword against the first KING of this Family, are now become great LOYALISTS! I agree with my Friend Mr. BICKERSTAFF, that the
evil

evil Deeds of those Days should be forgotten ! and all Party-Plays (except in an Exigence like that) should be exploded, and for ever banished from the Stage.

Mr. *Bickerstaff* has preserved the *MARIA* of *Cibber* (which is certainly one of the most agreeable Coquets that ever was drawn) and two or three other Characters entire : As for those he has added, as they are meant to expose the present Race of Hypocrites, they deserved the Success they met with, as they were well acted, and well received by many Audiences this Season.

This Author has thought proper in his Preface, to pay a particular Compliment to Mrs. *Abington*, and Mr. *King*, for their excellent Performances.

I remember the original Mrs. *OLDFIELD* in the *Maria*, and twenty-four Years ago
the

the *Nonjuror* was revived at both Theatres at the same Time, for the late Mrs. *Pritchard*, and Mrs. *Woffington*—and the Critics were greatly divided in their Opinion of the *Maria* ! They had both their different Degrees of Excellence. Mrs. *Abington* has proved herself in that difficult Stile of Acting a *Genius*. And, what is fortunate for her, she had no one to imitate—and has no Rival.

Decemb. 17th.

ZINGIS, a Tragedy, by *Alexander Dow*, Esq.

This Author is a Soldier, as we are told by the following Couplet in the Prologue, written by his Friend Mr. *Home*.

“ But though he liv’d amidst the Cannons Roar,
“ Thunder, like yours, he never fac’d before !”

From his Station as an Officer
in

in the *East Indies*, he had, an Opportunity to entertain the Public with the agreeable Accounts of that Part of the Globe, under the Title of the History of *Hindostan*; he also employed himself in collecting Materials there for this Tragedy of *Zingis*, which, he says, is taken from the *Tarich Mogulistan*, or History of the *Mogul Tartars*, written in the *Persian* Language.

Though in the Sentiment and Diction of this Tragedy, there are many Beauties, yet the Audience laboured under some Perplexities, from the many hard Names, and technical Terms of the Tribes, and the Manners of the People, and Scene of Action
were

were removed too far from us, to be much interested in their Disasters; yet under these Disadvantages, this Tragedy met with a favourable Reception, and was performed Twelve Nights.

20th Jan. 1769.

WIT's LAST STAKE, a Farce of two Acts, taken from the *French*, by Mr. King, Comedian, and performed several Nights with Success.

Many of the *French* Comedies (from one of which this Farce is taken) are founded on that melancholy Absurdity, of infirm, dying, old Men, designing to marry young Women of Fortune — but the Incidents in this Piece
are

are. truly farcical, and greatly heightened; by this Author's agreeable Performance in it.

Feb. 4th.

THE SCHOOL FOR RAKES, a Comedy, by Mrs. GRIFFITH.

My agreeable Friend has dedicated this Play to Mr. *Garrick*, from the best of Motives, GRATITUDE, for the great Services he did her, in surmounting those Difficulties she met with in her Fable! The *French* Author, Monsieur *Beaumarchais*, in his Comedy of *Eugenie* was too national, and confused in the Conduct of his Characters, to stand the least Chance for Success on the *English* Stage—and though there may yet remain too much for the
morose

morose Critic to employ his feverer Talents ; yet the Story is interesting—the Dialogue easy—and the Sentiments elegant and natural. It was performed only thirteen Nights, on Account of the approaching Benefits, and every Audience expressed their Approbation—a sure Prognostic of its being (in the Stage Phrase) a Stock Play.

Feb. 23d.

THE FATAL DISCOVERY, a Tragedy, performed several Nights with Success—greatly owing to the Persons who acted in it, particularly Mr. and Mrs. *Barry*, late Mrs. *Dancer*. The Author of this Tragedy thought proper to
con-

conceal himself; but those who are Admirers of DOUGLAS, may easily find similar Strokes of Nature break out in the Style and Sentiment.

Mrs. CLIVE, long the Darling of the Public, gave Notice to the Managers of her Design of quitting the Stage, and taking her Leave of the Town on her approaching Benefit Night—which was the 24th of *April* 1769.—Mr. *Garrick*, on this Occasion, politely offered the Service of his performing that Night, to shew his Respect to so capital a Performer. The Play was the *WONDER*, and *LETHE*.—All the Pit was taken into the Boxes, and not half large enough to answer the Demand for Places—so numerous, and so brilliant, was the Audience on that singular Occasion.—After the Play was over, Mrs. *Clive* addressed

dressed the Audience with the following Epilogue, written by her honourable Friend and Neighbour—Mr. WALPOLE.

With Glory satiate, from the bustling Stage,
Still in his Prime—and much about my Age,
Imperial CHARLES (if ROBERTSON says true)

Retiring, bade the jarring World adieu !

Thus I, long honoured with your partial Praise,
(A Debt my swelling Heart with Tears repays !
—Scarce can I speak—forgive the grateful Pause)
Resign the noblest Triumph, your Applause.

Content with humble Means, yet proud to own,

I owe my Pittance to your Smiles alone ;

To private Shades I bear the golden Prize,

The Meed of Favour in a Nation's Eyes ;

A Nation brave, and sensible, and free——

Poor CHARLES ! how little when compar'd to me !

His mad Ambition had disturb'd the Globe,

And sanguine which he quitted was the Robe.

Too blest, cou'd he have dar'd to tell Mankind,

When Pow'r's full goblet he forbore to quaff,
That conscious of Benevolence of Mind,

For thirty Years he had but made them laugh.

All was that Mind with sweet Retirement pleas'd,
 The very Cloister that he fought he teas'd ;
 And sick, at once, both of himself and Peace,
 He died a Martyr to unwelcome Ease.

Here ends the Parallel——my generous Friends,
 My Exit no such tragic Fate attends ;
 I will not die—let no vain Panic seize you——
 If I repent—I'll come again and please you.

Though it was my Intention through
 this Work, to avoid attempting to draw
 the Characters of Theatrical Performers,
 'till they were in their Graves—yet, as I
 am advancing so near the End of my own
 Life, and having no small Reason to
 fear my old *Theatrical Acquaintance* may
 outlive me—I am tempted to indulge
 myself in the following Sketch of Mrs.
Clive's Character, which I hope will not
 be unacceptable to my Readers, at least
 to those who had not the Delight of seeing
 her excellent Performances.——I cannot
 better

better introduce this Lady, than by the following Lines from MILTON.

- “ Haste thee, Nymph, and bring with thee
 “ Jest, and youthful Jollity——
 “ Quips, and Cranks, and wanton Wiles,
 “ Nods, and Becks, and wreathed Smiles——
 “ *Sports*, that wrinkled Care derides,
 “ And *Laughter*, holding both his Sides.”

If ever there were a true Comic Genius, Mrs. CLIVE was one! She, perhaps, never was equalled in her Walk (as the Stage Term is) we are convinced, never excelled! She was always inimitable whenever she appeared in strong mark'd Characters of *middle*, or *low* Life—her NELL in the *Devil to pay* was Nature itself!—And the Spirit, Roguery, and speaking Looks of her Chamber-maids, accompanied with the most expressive Voice that ever satisfied the Ears of an Audience, has made her Loss irreparable!

As strong Humour is the great characteristic Mark of an *English* Comedy, so was it of this Laughter-loving, Joy-exciting Actress!—To enumerate the different Parts in which she excelled, would be feebly describing, what the Audiences have felt so powerfully—her extraordinary Talents could even raise a Dramatic *Trifle*, provided there was Nature in it, to a Character of Importance—Witness the *fine Lady* in *LETHE*, and the yet smaller Part of *Lady Fuz*, in the *Peep behind the Curtain*—such Sketches in her Hands became high finished Pictures!—But—that I may not be thought too partial to this favourite Comedian, I will venture to assert, she could not reach the higher Characters in Comedy, though she was ever excellent in the Affectation of them: When the High-life polish of Elegance was to appear
in

in all the conscious Superiority of a *Lady Townly*, I cannot say that Mrs. *Clive* would have done Justice to herself, or the Character—but had the least affected Imitation of that Character appeared upon the Stage, her Merit would, in Proportion, have been equal to that of Mrs. *Oldfield's*! To shew the great Power of the Actress in question—I shall give an Instance of it, where she forced the whole Town to follow, and applaud her in a Character, which she certainly did not perform as the Author intended it—but which could not be resisted, and gave high Entertainment to those Critics, who frankly acknowledged, they were misled by the Talents of the Actress.—The Part I mean is *PORTIA* in the *Merchant of Venice*.—In the first Place—*blank Verse*—as it wants the Truth and Elegance of Nature, was not uttered by

Mrs.

Mrs. *Clive* with that delightful Spirit which she always gave to *Prose*; the *Lawyer's* Scene of *Portia* (as it is called) in the fourth Act, was certainly meant by *Shakespear*, to be *solemn, pathetic, and affecting*—the Circumstances must make it so—and therefore the Comic Finishing which Mrs. *Clive* gave to the different Parts of the Pleadings (though greatly Comic) was not in Character.

If therefore this Theatrical Genius was able to entertain, contrary to the Intention of the Author—what must we say of her, or what Words can describe her Merits, when she appeared in the Fulness of her Powers, and was the very Person she represented?

THEATRE ROYAL
COVENT-GARDEN.

3d Decemb. 1768.

CYRUS, a Tragedy, by Mr. *Hoole*,
taken from *Metastasio*.

This Tragedy was performed
several Nights with Applause ;
being greatly supported by the
judicious and spirited Perform-
ances of Mrs. *Yates*, and Mr.
Powell.

Jan. 14th 1769.

TOM JONES, a Dramatic Opera, by
Mr. *Reed*, taken from the cele-
brated Novel of that Name,
written by the late *Henry Field-*

ing, Esq.—This Performance met with a favourable Reception.

February.

THE SISTER, a Comedy, by Mrs. *Lennox*. This Comedy was so ill treated by the Audience the first Night, that the Authorefs had Spirit enough to withdraw it from the Theatre.

This Lady has written several Pieces that have acknowledged Merit——and her own Novel called *Henrietta*, which was well received by the Public in that Form, was too closely copied in this Dramatic Performance.

I have known several of these Attempts; and most of them have failed of Success:—And I will venture to say, the *Marianne*

and *Paisan Parvenu* of *Mari-vaux*, though they are both filled with Characters, Situations, and Pleasantry in the Novels, yet those very Situations and Sentiments taken literally would appear too flat and insipid, when brought into Action on the Stage; such was the Fate of this Undertaking.—But I cannot quit this Subject without hoping that this Lady, who is universally allow'd to be one of our first female Geniuses, will exert her Spirit and Talents, which cannot fail (notwithstanding the above Accident) to produce a successful Dramatic Performance:—For what may we not expect from the Pen which has given such
true

true Entertainment to the Public, in her Translations and Novels—particularly the *Female Quixote*.

In the Month of *July* 1769, Mr. WILLIAM POWELL died at *Bristol*; to which Place he was retired to perform with his Summer Company, at the new Theatre there, of which he was one of the Managers.

This extraordinary young Actor appeared at *Drury-Lane* Theatre, in *October* 1763, in the Character of *Philaster*, in a Tragedy of that Name, written by *Beaumont* and *Fletcher*—and altered by *George Colman*, Esq. This young Man was introduced by his Friend Mr. *Holland* to Mr. *Garrick*, and by him approved, and well instructed in the Part of *Philaster*, two or three Months before that Gentleman set

out for *Italy*; and since the first Appearance of that great Actor in *Richard*, no Onset was ever so promising—and no Stage Adventurer ever gave more universal Satisfaction to the Audience than Mr. *Powell*.

Philaster brought many crowded Houses that Season, entirely owing to this young Actor's uncommon Success! He performed (too soon after) several of the most capital Characters, before he had Time to consider and study them properly!—— As it is the Duty of the Historian to give just Resemblances of deceased Performers, to the best of his Abilities—— this Portrait cannot be finished without Light and Shade!

Mr. *Powell* had great Feelings—and his Spirits (the common and most excusable indiscretion of Youth) like the hot, fiery Steed, would too often run him out of
the

the Course! He would then (as *Shakespear* says) a little *o'erstep the Modesty of Nature*. But (had not the Stage suffer'd so great a Loss) *Time* and *Attention* to his Business would have corrected his youthful Errors: —He would then have been as judicious in his Execution, as he was exquisite in his Feelings!

In *September* 1767, he appeared at *Covent-Garden Theatre*, and opened that Season with a Prologue, wherein he declared himself an *Adventurous Manager*! Having paid down (by the Help of powerful Friends) fifteen thousand Pounds for a fourth Part of that Patent! The Particulars of that Affair, the Public have been *more than sufficiently* informed of! Mr. *Powell* was, at that Time, bound in an Article to the Managers of *Drury-Lane Theatre* for three Years, in a Penalty of

one thousand Pounds ; which the Law would unquestionably have compelled him to pay, as the Damages sustained by his Defection were apparent.

He was attacked with a violent Fever at the Entrance of the Month of *June*, and died (after severe Sufferings) on the third of *July*, at the Age of Thirty-four. —He was buried in the College Church at *Bristol*, with great Funeral Honours, attended by the Dean and whole Choir, who sung an Anthem on that mournful Occasion. His Merits as an Actor, and an agreeable good natured Man, deserve the highest Commendations.

N. B. The Author of a *Theatrical Register*, cannot possibly omit recording the most remarkable Occurrence that ever was known in this or any kingdom—I mean the JUBILEE at
Stratford

Stratford upon Avon, in Honour of SHAKESPEAR! which lasted three Days, and began on the 7th of *September* 1769.—But as a regular Description of that very singular, superb Undertaking, must be of some Length—I shall refer the Reader, who has any Curiosity to satisfy, to the APPENDIX to this WORK.

THEATRE ROYAL
DRURY-LANE.

30th September 1769.

AN ODE ON SHAKESPEAR, written and spoken by *David Garrick, Esq.* at the Jubilee at *Stratford upon Avon*—and was exhibited in the same manner in *Drury-Lane Theatre* this Night, after the Comedy of the *Country Girl*. When the Curtain drew up, the Stage was discovered, in the same Form and Manner as at an Oratorio; in the Middle of the Front-line of Singers sat *Mr. Garrick*, who rose to speak those Parts which in all musical Performances are the

the Recitative.—This agreeable Novelty had the desired Effect, and was received with constant Plaudits from the Audience.— This Ode was performed seven Nights to crowded Houses.— The Music was composed by Doctor *Arne*, and much admired.

14th October.

THE JUBILEE, a Dramatic, musical Entertainment.

The Principal Characters in all *Shakespear's* Tragedies, and Comedies, with all their emblematic Trophies, were intended for a grand Pageant through the great Streets of *Stratford*, to the Amphitheatre on the second Day of the Jubilee, where the

Ode was performed, and to be surrounded with all the Variety of *Shakespear's* Characters—but the Weather proving remarkably rainy, this very pompous Spectacle was obstructed: Mr. *Gar-
rick* (who had been at very great Expence and Trouble, in designing, and attempting to execute this superb Entertainment) when he had determined to introduce it on the Stage, soon found it necessary to form a Plan, and invent low Characters of Humour, to lengthen and explain some particular Parts of the Representation, which, with the Songs properly intermixed, gave Life and Spirit to the most magnificent Spectacle that ever
was

was exhibited on any Theatre !!

And as a Proof of its Success

with the Public, it was perform-

ed ninety-two Nights that Sea-

son, to crouded Houses..

On the seventh Day of *December* 1769,
Mr. CHARLES HOLLAND died of the small
Pox, at the Age of Thirty-six.

The Death of this very useful Actor,
following so close upon the Loss of Mr.
Powell, seemed, for a Time, to destroy
the Hopes of the rising Generation, who
have a natural Right to expect Entertain-
ment from the Theatre.

Mr. *Holland* had great Requisites for
a capital Actor; he had an agree-
able, manly Appearance—with a strong,
clear, well-ton'd, articulate Voice—and,
by the Help of a good Understanding,
and great Attention to his Business, he
made

made no small Amends for the want of Genius, if the Critics were right in their Observation ; thus by Industry and Application, he became the best Copyer of Excellence that we shall see on the Stage for some Time.

I remember a parallel Case to this, many Years ago, among the portrait Painters.

Mr. *Dabl* held some Degree of Reputation, as a Portrait Painter, in Sir *Godfrey Kneller's* Time ; and though there was no Degree of Comparison to be made between their Merit—yet when Mr. *Dabl* was employed (as he often was) to copy a Portrait of Sir *Godfrey's*, it required great Discernment to know the Difference between the Copy and the Original.

I wish I could say as much for Mr. *Holland*, when he appeared in *Hamlet* :—but, with all his Defects—he was a very
useful

useful Actor—a very creditable Member of the Society, and his Death a great Loss to the Theatre, and to the Managers, to whom he was firmly attached from his first Establishment as an Actor, without the least Desire of changing his Situation.

It is said Mr. *Holland's* Relations have obtained Leave from his Grace the Duke of *Devonshire*, at the Request of Mr. *Garrick*, to place a monumental *Inscription* in the Chancel of *Chiswick* Church, to the Memory of this Actor; and that it is to be written by the *Manager*, who best knew his Worth and Abilities.

Jan. 6th 1770.

A TRIP TO SCOTLAND, a Farce of two Acts, by *William Whitehead*, Esq.

This little Piece was well received; the Mischief it attacks
is

is pleasantly ridiculed—the Satire is just, and the Design well executed, and original.

8th *February*:

LIONEL AND CLARISSA, OR THE
SCHOOL FOR FATHERS;
a Comic Opera:

Mr. *Bickerstaff*, the Author of *Lionel and Clarissa*, as first performed at *Covent Garden Theatre*, has improved it by Alterations, Additions, and given it a compound Title. The Fable as it now stands is very interesting, and the whole Opera an agreeable Entertainment, and meets with general Approbation.

March 3d.

A WORD TO THE WISE, a Comedy,
by Mr. *Hugh Kelly*.

The

The first Night's Audience to this Play were too conceited, and too wise, to hear one Word of additional Wisdom from this Performance; and therefore the Merits of the Play were not attended to; nor any Thing taken into Consideration, but the private Conduct of the Author, who was charged by his Opponents, with being a *ministerial* PARTY-WRITER!

The *Stage* has been often called the *Poetical Pillory*! And many a poor Author has been severely pelted there. The Reader will easily see the unavoidable danger a *Dramatic* Author must run, who, in the midst of Faction,

Constitution, is supposed to be a *Party*
Whisperer Writer!

I am a Stranger to the Truth
 of this Charge against Mr. Kelly
 —he has endeavoured to excul-
 pate himself from it, in a full
 and clear Preface to the Public,
 printed before his Comedy,
 which, though it never had a
 fair Hearing on the Stage, he
 was encouraged to publish by a
 very large Subscription.

COVENT-GARDEN

THEATRE.

7th Oct. 1769.

MAN AND WIFE; or the *Shakespeare's Jubilee*, a Comedy of two Acts, by *George Colman, Esq.*

The Jubilee at *Stratford upon Avon*, in Honour of *Shakespeare*, which was celebrated there at the Entrance of the preceding Month, and was invented and conducted by *Mr. Garrick*, at great Expence and Trouble, furnished the Hint for this Piece, which *Mr. Colman* availed himself of, by bringing it on

Covent-

Covent-Garden Theatre, before that Exhibition at *Drury-Lane* could be got ready.

Though this Transaction has been differently spoken of, yet, it must be confessed to have been the practice Time immemorial, of the Managers of contending Theatres; this Entertainment was performed several Nights, and well received by the Public.

4th November 1769.

THE RAPE OF PROSERPINE, with the Birth and Adventures of Harlequin, was revived at this Time, with the addition of two new Scenes—viz. a View of the Eruptions of *Mount Ætna*, and the other the *Palace of Pluto*.—

This

This last famous Scene was designed and executed by *Servandoni*, when he was in *London*, about thirty Years ago:—The late Mr. *Rich* (having established his *Fame* and *Fortune* by *Pantomime*) was at all Times ready to embrace every Opportunity (at any Expence) that offered to the Ornament and Advantage of the *Harlequinade*! He therefore employed this celebrated *Italian* to paint this expensive Set of Scenes—but having at that Time no Plan to exhibit them—he laid them by, like a wise General, as a Corps de reserve.

The new Manager thought this a proper Time to introduce them, to oppose the strong Current

rent

rent of the Jubilee at the other House.—The judicious Public gave them due Praise: The Design was indeed a noble one—but surely the brilliancy of the Colours must have suffered by the Length of Time.

2d December.

THE BROTHERS, a Comedy.

It must be confessed the Author of this Comedy, who also wrote the Prologue, set out rather injudiciously, by a general Attack on all his Brethren of the Sock, as Pirates on the old *English* Authors, or Dependants on the *French* Comédies; and, at the same Time, promised a little too much for himself: This, of course, brought on the heaviest

heaviest Censures from his incensed Brethren, who were sure to give him no Quarter.

As to the Merits of the Comedy, I shall only observe it was performed several Nights, and met with a very favourable Reception from the Public.—As it is printed, every Reader has a Right to judge for himself; tho' there were many Criticisms upon this Comedy, yet the impartial Public had great Hopes of the Author, from the Variety of Characters in this Play.

15th.

AMYNTAS, an *English* Opera, collected and compiled from the *Italian* of *Metastasio*, and the *English* Translation called the *Royal* *Shep-*

Shepherd—the Music composed by Mr. *Rush*, from whom several Airs are taken; and the rest from the Works of different Masters :—— This occasional Medley was served up by Signior *Tenducci*, for his own Benefit Night.

5th Jan. 1770.

THE COURT OF ALEXANDER, a Burlesque Opera, of two Acts, by George *Alexander Stevens*, the ingenious Author of the celebrated Lecture upon Heads.

The Humour of this Burlesque was, in general, thought too vulgar and low to be exhibited at a Theatre - Royal in *London*.

27th.

HARLEQUIN's JUBILEE, a Pantomime, by Mr. *Woodward*.

This Entertainment stood very little Chance for Success, coming just after two Exhibitions on the Subject of the *Jubilee*, at each Theatre, both of which depended rather too much on *Pantomime*.

 DRURY-LANE

THEATRE.

IT's WELL IT's NO WORSE, a
Comedy, by Mr. *Bickerstaff*.

The Author of this Comedy informs us in his Preface, that it was written by DON PEDRO CALDERON DE LA BARCA—and that this very venerable Dramatic Writer was the Grandfather of most of our *English* Comedies—as the best *French* Authors translated and pirated from him, and our *English* Dramatic Writers from the *French*!

As to the Comedy before us, it is (I presume) as well translated,

lated, improved, and adapted to the Manners of our Stage, as any of those Productions—it was also well acted in all its Parts—the Scenes and Decorations complete.—And, from the Spirit of the Intrigue, and Variety of Comic Incidents, the Attention of the Audience was well kept up to the End;—and tho' this Comedy was not as well approved, and supported, as many Pieces have been from this Author, it was performed Eleven Nights.

To account for the Coldness of the Reception it met with from the Public—I should say it was occasioned by the Want of due Distinction in the Cha-

acters—because as it now stands, though there is Intrigue in its full Extent, and Variety of Comic Incidents, yet the Spectators were not sufficiently *interested* in the Consequences that attend any of the Characters! And a capital, striking Scene or two (as in the *Wonder*, which is also taken from a *Spanish* Novel) is wanting in this Comedy.

13th December.

KING ARTHUR, a Dramatic Opera.

This celebrated Performance was written by DRYDEN, and the Music composed by PURCELL—two eminent Geniuses!

And yet, in this improved, enlightened Age, we are apt to laugh at several bombastical
Strokes,

Strokes, which I presume were received with great Gravity by the first Audience to *King Arthur*. The following Couplet is one Instance.

Oswald. (p. 21.) ACT II.

“ Or if I fall, make room, ye Blest above!

“ For one who was undone and died for Love.

Purcell's Music retains its due Force and Merit, because founded on Nature.—However the Revival of this Dramatic Opera has always answered the Expectations of every Adventurer—and the Managers who have Singers, are always right to have *King ARTHUR* in their Stock.—This Revival at *Drury-Lane* Theatre was sure to answer the warmest Expectations, as the Managers were determined to

spare no Expence in the Scenery, and Decorations, to make it a superb Entertainment.

12th Jan. 1771.

ALMIDA, a Tragedy, written by a *Lady*.

This Tragedy has great Dramatic Requisites—and was received by the Audience with universal Applause, and has escaped the Censure of the Critic, perhaps, as the Performance of a *Lady*.—It was well acted in all its Parts—but, particularly, by Mrs. Barry in *Almida*, who (it was generally thought) excelled every Female that has appeared in that Theatre for many Years.

19th January.

THE WEST INDIAN, a Comedy, by
Richard Cumberland, Esq. Author
of

of the *Summer's Tale*, and the *Brothers*.

This Comedy has fully answered the Expectations of the Public, from this improving, Dramatic Author. It has unquestioned Merit :—and though when critically compared, not quite equal to some few of our best Comedies, yet the Success that has attended the Performance of the *West-Indian*, has exceeded that of any Comedy within the Memory of the oldest Man living ! There was the same Demand for Places in the Boxes, and the same crouding to get into the Pit and Galleries at the *twenty-sixth* Representation, as on the first Night !

THE RECRUITING SERJEANT, a
musical Interlude.

This Piece was written by
Mr. *Bickerstaff*, and set to Music
by Mr. *Dibden*, for an Enter-
tainment at *Ranelagh*, and was
performed there:—and some
necessary addition formed it into
an agreeable Interlude to be in-
troduced between the Play and
Farce at the Theatre.

COVENT-GARDEN

THEATRE.

26th Decemb. 1770.

MOTHER SHIPTON, a Pantomime.

This Performance was made remarkable by the Macherist.—

Two or three Scenes are well invented, and well executed, which is sufficient to secure Success.

In most of the late Pantomimes, the *Harlequin*, who is the Hero—and always the fortunate Lover, does nothing but run away with his Mistress, and give Signals

with his magical wooden Sword, to direct the Men to shift the Scenes, from one Form and Situation to another: In former Times *Harlequin* shewed his Agility, and made several difficult Escapes, that appeared to carry danger, and thereby alarm and surprize the Audience! But our modern *Harlequins* are determined to sleep in a whole Skin, and never venture a Leg but into the Lap of *Columbine*.

Upon Enquiry, I find that *Italy* claims the Honour of giving Birth to this motley *Being*, and his Brother *Scaramouch*—this last was always the Servant to the old *Father*, and the other to the *Son*, in most of their Dramatic.

Dramatic Pieces—but he was a speaking Varlet; and always introduced as a blundering Servant, doing all the Mischief to his Master.—The *French* soon adopted him—and made him a Pimp of consequence.—The late Manager Mr. RICH, when young, went into that Character, under the feigned Name of *Lun*; he had the Ingenuity to strike out an *Harlequin* entirely his own:—His Genius was confined to Pantomime! and being a complete *Mimer*, he carried that Art to such Perfection, as to render Words needless to describe his Business, or his Meaning! That was *pantomiming* indeed! It was his amazing Powers

that brought those Entertainments into Fashion—which are now sunk into nothing but nonsense and Exhibitions of fine Scenery—and (what has been long wished by all true Lovers of the Drama) will soon be treated with Contempt.

N. B. It may not be improper in this Place to observe, that the Leaders of the last Riot at both the Theatres, who called themselves the TOWN, and did so much Mischief (with Impunity) to both Houses, to compel the Managers to admit them after the third Act at Half-price, to every *New* as well as old Performance, *except the first Season of a new Pantomime* ! By that very wise Stipulation, they took the only method in
their

their Power to promote and establish that shameful Exhibition long complained of, whilst the Authors of four ingenious Dramatic Petite Pieces, *the Deuce is in him*, *the Peep behind the Curtain*, *the Padlock*, and *Trip to Scotland* (which have more Merit than ever was crammed into all the *Pantomimes* from their Creation) were seen the first Night, with two Acts of the Play, at *Half-price*, and *consequently*, the Profits at the Authors Benefits, rendered trifling and precarious.

23d Feb. 1771.

CLEMENTINA, a Tragedy. Author unknown.

This Tragedy met with a favourable Reception, and was performed Nine Nights.

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27th *April*.

THE MODERN WIFE, a Comedy.

This is a Comedy of the late
Mr. *Gay*'s, revived with some
few Alterations, for the Benefit
of Mrs. *Lessingham*.

THE

THE

APPENDIX.

IN the Month of *July* 1766, a Royal PATENT was granted to SAMUEL FOOTE, Esq. to build a *Theatre* in the City and Liberties of *Westminster*, and to exhibit Dramatic Performances, &c. &c. therein, from the 14th Day of *May* to the 14th Day of *September*, during his natural Life.

This *Patentee* was born a Gentleman; and (what was more fortunate for him in his present Situation) with a Comic Genius of the first Class! which having been improved by a liberal Education, has
enabled

enabled him to acquire a large, annual Income, by his own personal Merit:—and as he has Taste and Spirit to enjoy it, no one becomes it with a better Grace.

Mr. *Foote* having purchased the old Playhouse in the *Hay-Market* (from the Executors of Mr. *Potter*, the Carpenter who built it in the Year 1720) he erected an entire new *Theatre* on that Ground, greatly enlarged, and opened it the *May* following.

2d *July* 1767.

The first new Performance was

THE TAYLORS, a mock heroic Tragedy.

This Piece is founded upon a similar Plan to Sir *Samuel Garth's* celebrated *Dispensary*, and has very singular Merit:—the great Commotions in *London*,

don, some time before, between the Master Taylors, and their Journeymen, gave a Subject to this facetious Author.—This Tragedy was sent to the Manager from Mr. *Doddsley's* Shop, to try his Taste, and if not approved to return it there in the same concealed manner it came to him—But he knew its Worth too well, not to thank the Author for the Present. Mr. *Foote* soon ordered it into Rehearsal, and took the principal Part himself, which, from his Comic Powers, he was sure to make entertaining—and, indeed, several other Characters were well performed; for every strolling Tragedian cannot fail to make
a plea-

a pleasant Figure, and excel in mock Heroics: Thus this Tragedy gave Delight to several Audiences, and the expected Profit to the Manager.

Mr. *Garrick*, to shew his Friendship to Mr. *Foote*, and his Approbation of this excellent Piece of Humour, wrote a facetious Prologue to this mock heroic Piece.

THE COUNTESS OF SALISBURY,
a Tragedy, by HALL HART-
STONE, Esq. at that Time a
Student of Trinity College *Dub-*
lin.

This Tragedy was performed at the Theatre-Royal in *Dublin* the preceding Winter—and Mr. *Barry*, and Mrs. *Dancer* being engaged

engaged with Mr. *Foote*, to act
an agreed Set of Plays on Shares,
during the Summer Season,—
they performed this Tragedy
there several Nights with great
Success.

THEATRE-ROYAL
IN THE
HAY-MARKET.

30th May 1768.

THE DEVIL UPON TWO STICKS,
a Dramatic Satire, by Mr. Foote.

It has been thought by many, that this Performance having a Name in common with one written by the celebrated *Le Sage*, Author of *Gil Blas*, that it is an Imitation of the *Diable Boiteux*: this is a great Mistake, as there is not the least Similitude in the Plan, Characters, or Conduct of those two Pieces. Leaving the
French

French Novel, which has great Merit (though inferior to *Gil Blas*) I shall confine myself wholly to our *English* Original—an Original indeed! and which justly demands a much abler Pen than mine, to give an adequate Idea of its peculiar Excellence.

Though the Author has judiciously calculated the principal Part (*viz.* the *Devil*) to his own Circumstances, and manner of playing, yet, separated from that, and the Delusion of Representation, it has great Variety of Merit, and would afford to the Reader, were it printed, uncommon Entertainment.

To speak first of the Characters—his own—including the *political Doctor*, the *President of the College*, are never seen without the greatest Marks of Applause; and as they are supported by strong, Characteristic Wit and Humour, will be equally supported in the Closet.

Mr. FOOTE has produced some Characters, which, perhaps, would fail of the Effect from any Performer but himself—such as those which so much entertained the Town in his *Tea Exhibitions*, &c.—but the Dramatic Strength of Character in his *Devil upon two Sticks*, will be applauded, when the comic Powers of the Actor are no more.

We

We cannot omit in this Place, to give our small tribute of Praise to Mr. *Weston*, who performed the excellent Character of *Doctor Last*, in all the true Dramatic Simplicity with which it is written : It is not among the smallest of Mr. *Foote's* Merits, that he has produced this Actor to the Public, and adapted Characters to his peculiar Talents ; which has given him a Station among principal, low Comedians.

Dramatic Satires, in general, are only Beings of a certain Time, and live as long as the Objects of the temporary Satire exists—but when the Characters turn upon general Ridicule, and a *President* of a College, or *political Doctor*,

Doctor, will afford Laughter as well in the next Century as this, then the Performance becomes truly Dramatic, and will continue as long as we have the name of Humour amongst us.—

Add to all this, that the *Devil upon two Sticks*, unlike the general run of Dramatic Satires, has an interesting Fable interwoven with it, and does not depend on single detached Scenes.

Mr. *Foote*, at the End of this Piece, always gave some humorous Stroke of Satire, upon the Pleasures, or Circumstances of the Day—the *Bal patee* at *Ranelagh*—the *Ridotto al Fresco*, at *Vauxhall*—the *Disputes of the Covent-Garden Managers*—and,
above

above all, the *Stratford Jubilee*, and its *Author*—have, in their turns, been laughed at by this great Master of Ridicule! This generally finishes the Piece with universal Applause—and is so dexterously managed, that the Persons themselves who are the Objects of his Pleasantry, cannot help joining in the full Chorus of Laughter.

N. B. Left the Critics should object to my having said, that there is no Similitude between the *Devil upon two Sticks*, and *le Diable Boiteux*, I must take notice of one trifling Circumstance that is common to both—the *Devil* in *le Sage* rises out of a Vial—but the *English Devil*, though

equally spiritual, yet being somewhat more corporeal, is obliged to make his Appearance out of a ten Gallon wicker Bottle.

THEATRE-ROYAL

IN THE

HAY-MARKET.

1769.

DOCTOR LAST IN HIS CHARIOT, a Comedy of three Acts, taken from *La Maladie imaginaire* of *Moliere*, and intended as a Sequel to the *Devil upon two Sticks*.—The first Night's Audience seemed greatly inclined to overturn *Doctor Last* in his Chariot; and behaved so refractory, as to oblige Mr. Foote to address them in the following manner.

“ That the Comedy which they were pleased to treat so severely, was written by a Gentleman who had enjoyed the frequent Pleasure of entertaining the Public with some of their favourite Pieces, and therefore he thought he had a Right to a fair Trial in his Theatre—which if they would please to permit, the Exceptions they should make, should be struck out, or altered against the next Performance.”

This Request appeared so reasonable, that the rational Part of the Audience readily complied with it, and the Actors went through the Comedy, with some little Obstructions—but the general

neral Opinion was, *that it would be short liv'd.*

I remember going into the House at the second Performance, about the middle of the Play, and found the House not only well filled, but the whole Audience in good Humour, and laughing through every Scene of the Comedy—which was continued to ten or twelve Nights.

THE CAPTIVE, a Comic Opera.

This little Piece is taken from a Comic Episode in *Don Sebastian*, written by *Dryden*, and met with no great Success.

THEATRE-ROYAL

IN THE

HAY-MARKET.

1770.

THE LAME LOVER, a Comedy
of three Acts, by Mr. Foote.

This must also be called a
Dramatic Satire; but the Question now is, whether it turns upon *general* Ridicule? Because it was said to be drawn for a particular Person—and that a *Misfortune* was not a proper Subject for Ridicule.—Every Man under a real Misfortune has an undoubted Claim to our
Com-

Compassion :—but if that Man will so far forget it, as vainly to endeavour to conceal, and ornament that Blemish, and give himself such Airs as would have disgraced him, when his Person was perfect—surely he becomes then a proper Object for the Satirist? The Public, when the Party is of consequence enough to be generally known, are the proper Judges in this Case.

I shall therefore only observe, that the *Lame Lover* was well adapted to the Comic Powers of Mr. *Foote*—and the Performance met with general Applause from many crouded Audiences.

AS a Theatrical Historian, I cannot omit recording the most remarkable Event that ever happened in the Annals of *Theatres*, since the first Establishment of Dramatic Poetry in *Europe*, or, perhaps, in the known World; I mean the JUBILEE AT STRATFORD UPON AVON, which was exhibited three Days successively, on the sixth, seventh, and eighth of *September* 1769—in Honour of the immortal SHAKESPEARE! that being the Town where he was born and educated.

The common Observation, that great Events have arisen from small Beginnings, was never more verified than in the Progress of SHAKESPEARE'S JUBILEE! It will, perhaps, not be disagreeable to the Reader, that I take this Matter a little earlier,
and

and mention an Accident which happened some few Years before in this Town of *Stratford*. — A certain Clergyman had purchased some Property in and about this Town, and with it the House which was *Shakespeare's*—in the Garden of this House there was a remarkable MULBERRY TREE, which the Inhabitants looked upon with Veneration, as it was planted by *Shakespeare's* own Hand.—The Gentleman to whom the House and Garden belonged, finding that the Tree overshadowed too much of the House, and made it damp, not having the Fear of his Neighbours before his Eyes, or the Love of *Shakespeare* in his Heart! one unlucky Night most sacrilegiously cut it down! The Alarm of this horrid Deed soon spread through the Town!—Not the going out of the *Vestal Fire* at old *Rome*, or the stealing away the

Palladium from old *Troy*, could more have astonished *Romans* and *Trojans*, than this horrid Deed did the Men, Women, and Children of old *Stratford*! After the first moments of Astonishment were over, a general Fury seized them all, and Vengeance was the Word!—They gathered together, surrounded the House—reviewed with Tears the fallen Tree, and vowed to sacrifice the Offender, to the immortal Memory of the Planter! In short, such a Spirit was on Foot, that the Clergyman, after consulting with his Friends, and skulking from Place to Place, was persuaded to quit the Town, where he never would have been permitted to abide in Peace—and where all the Inhabitants have most religiously resolved never to suffer any one of the same Name to dwell amongst them.

The

The *Mulberry Tree* was instantly bought up, and the Purchaser, who was a Carpenter, retail'd and cut out the Branches of it into various Relicks, of Stand-dishes, Tea-chests, Inkhorns, Tobacco Stoppers, &c. &c. &c.—The *Corporation of Stratford* secured some of the best Part of it :—and among other Fancies which this sacred Tree gave rise to, the most remarkable was the following Letter, written by their Steward to Mr. *Garrick*, that began to lay the Foundation of the celebrated *Shakespeare Jubilee*, which is the Subject of the following Pages.

An Extract of the STEWARD's Letter
to Mr. GARRICK.

“ The *Corporation of Stratford*, ever
 “ desirous of expressing their Gratitude
 “ to all who do Honour and Justice to
 “ the Memory of *Shakespeare*, and highly
 “ sensible that no Person, in any Age,
 “ hath excelled You therein, would think
 “ themselves much honoured if you would
 “ become one of their Body : though this
 “ Borough doth not now send Members
 “ to Parliament, perhaps the Inhabitants
 “ may not be less virtuous ; and to render
 “ the *Freedom* of this Place the more ac-
 “ ceptable to you, the *Corporation* propose
 “ to send it in a Box made of that very
 “ *Mulberry Tree*, planted by *Shakespeare's*
 “ own Hand—The Story of that valuable
 “ Relick is too long to be here inserted—
 “ but

“ but the Gentleman who is so obliging as
 “ to convey this to you, will acquaint you
 “ therewith.—As also that the Corporation
 “ would be happy in receiving from your
 “ Hands, some Statue, Bust, or Picture
 “ of *Shakespeare*, to be placed within their
 “ new Town-hall.—They would be equal-
 “ ly pleased to have some Picture of your-
 “ self, that the Memory of both may be
 “ perpetuated together in that Place which
 “ gave him Birth, and where he still lives
 “ in the Mind of every Inhabitant.

“ I am, Sir, &c.”

This pleasing Honour, so judiciously
 conferred, wrought so powerfully on the
 Mind of this inspired Actor, that he soon
 formed a Scheme for a JUBILEE at STRAT-
 FORD! which (when known) engaged the
 Attention of all that Part of the Kingdom,
 that lay within one hundred Miles of the
 Place

Place of Action—and, at the last Play performed at the Theatre Royal that Season for the Benefit of *the Fund for decayed Actors*, Mr. Garrick closed it with the following Address to the Audience, by way of Invitation to the *Jubilee*.

After taking Leave of the Audience, and saying at the End of the Epilogue—
 “ next Year we come again ;

[*bowing to the Audience.*

“ My Eyes, ’till then, no Sights like this will see,
 “ Unless we meet at *Shakespeare’s Jubilee* !
 “ On *Avon’s Banks where Flowers eternal blow* !
 “ Like its full Stream our Gratitude shall flow !
 “ There let us revel, shew our fond Regard,
 “ On that lov’d Spot, first breath’d our *matchless BARD* ;
 “ To Him all Honour, Gratitude is due,
 “ To Him we owe our All—to *Him, and You.*”

When the Plan was formed, and agreed upon, amongst other expensive Orders, the most considerable was the AMPHITHEATRE to be erected, on the Model of that in *Ranelagh Gardens*, for the Public Performances and Balls, in the Mornings

and

and Evenings—and in the middle of the Day to entertain the whole Body of Nobility and Gentry assembled on that Occasion, at a public Ordinary.

The Painters not only decorated the AMPHITHEATRE with various Devices, but they also prepared several excellent Transparences for the *Town-hall* Windows, in which the most striking Tragic and Comic Characters in *Shakespeare's* Plays were exhibited;—this had a most agreeable Effect at Night, when the whole *Town* was illuminated.——A very small old House in which this great Poet was born, was covered with a curious Transparency—the Subject was the SUN struggling through Clouds to enlighten the World, in which was figuratively delineated the low Circumstances of *Shakespeare*, from which his Strength of Genius rais'd him, to become the *Glory of his Country*!

In

In the PROCESSION it was intended that they should stop at that hallowed Spot, and sing an Air, which began with these Lines,

“ From Clouds he broke forth,

“ To enlighten the Earth !

“ And spread all his Glory around”——

This public Building, with other various necessary Preparations to execute this great Plan, unavoidably drove the Day of Action to the sixth Day of *September*, which was one Month too late.

When the Morning's dawn broke forth, the whole Town was alarmed with the discharge of several Pieces of Cannon—soon after a Troop of Singers appeared in the Streets, in masquerade Habits, with Gittars, and other Instruments, to serenade the most remarkable Personages that were come to honour the JUBILEE ! Before each
House

House they sung the following Song in full Chorus :

(I.)

Let Beauty with the Sun arise !
 To *Shakespeare* Tribute pay !
 With heav'nly Smile, and speaking Eyes,
 Give Lustre to the Day !

(II.)

Each Smile she gives protects his Name,
 What Face shall dare to frown ?
 Not Envy's self can blast the Fame,
 Which Beauty deigns to crown.

When that was over, printed Handbills were left at every House, to inform the Company of the various Entertainments, for the different Parts of the Day and Night.

FIRST DAY,

Wednesday the 6th of *September*.

SHAKESPEARE'S JUBILEE.

The Steward of the Jubilee begs Leave to inform the COMPANY,

that, at Nine o'Clock will be a
PUBLIC BREAKFAST
 at the TOWN HALL:

Hence to proceed to the Church to hear
 The ORATORIO of JUDITH,
 which will begin exactly at Eleven.

From Church will be a full *Chorus of Vocal*
 and *Instrumental* Music to the AMPHI-
 THEATRE; where at Three o'Clock will be
 An ORDINARY for *Gentlemen and Ladies*.

About Five o'Clock, a Collection of
 new Songs, Ballads, Roundelays, Catches,
 and Glees, &c. will be performed in the
Amphitheatre; after which the Company is
 desired to prepare for the BALL—which
 will begin exactly at Nine, with new Mi-
 nuets, composed for the Occasion, and
 played by the whole Band.

N. B. The Steward hopes the Gentle-
 men and Ladies will wear the Fa-
 vors

vors that are prepared on this Occasion, and called the *Shakespeare Favors*.

The whole Town of *Stratford* being informed by these Advertisements—several Guns were fired as Signals for the Morning's Entertainment—the MAGISTRATES assembled about Eight in one of the principal Streets;—Mr. GARRICK, the *Steward*, appeared at the *Town Hall*, the Place appointed for the public Breakfast, to see that every Thing was properly prepared for the Réception of the Company, and to be in readiness to receive them——but previous to the coming of the Company, the MAYOR, at the Head of the *Corporation*, in their Formalities, waited on Mr. GARRICK, and in a polite Speech, delivered by the Town Clerk, presented him with a *Medalion* of
Shake-

Shakespeare, carved on a piece of the famous *Mulberry Tree*, and richly set in Gold.—

Mr. GARRICK, to this elegant mark of Distinction, made a suitable Reply—and instantly fastened it on his Breast. From the Town Hall the Company retired at half after Ten to the Church, where the ORATORIO of JUDITH was to be given, conducted by Doctor *Arne*.—When the Oratorio was over—the Steward, with a great Number of the Gentlemen, walked in Procession from the CHURCH to the AMPHITHEATRE, with all the Band of Music and Singers, in full Chorus before them—chanting the following Lines, accompanied with proper Instruments.

“ This is the Day ! a holyday !

“ Drive Care and Sorrow far away !

“ Let all be Mirth and hallow'd Joy !

“ Here *Nature* nurs'd her darling Boy !

“ Whose

- “ Whose Harp the Muses strung !
 “ From Heart to Heart let Raptures bound !
 “ Now, now, we tread enchanted Ground,
 “ Here *Shakespeare* walk'd and sung !”

At the AMPHITHEATRE at three o'Clock
 —an elegant Dinner was served for six or seven hundred Gentlemen and Ladies.—And when Dinner was over, the Band of Music and Singers appeared in the Orchestra, and entertained the Company with Ballads, Catches, and Glees—'till it was time to retire to new dress and prepare for the Ball—between nine and ten the Company began to repair thither—and in that short Interval, a great number of Hands were employed to decorate and illuminate the AMPHITHEATRE.—When Night approached, the Inhabitants of *Stratford* testified their Joy by lighting up every Window in every House, and every House
 in

in every Street in the Town. This made the Night as chearful as the Day—the Assembly was crowded and brilliant; the Ball opened soon after ten, and the Country Dances continued till three o’Clock in the Morning.

SECOND DAY.

The STEWARD of the JUBILEE informs the Company that at nine o’Clock will be a
PUBLIC BREAKFAST,
 at the TOWN HALL.

At Eleven o’Clock, a PAGEANT,
 (if the Weather will permit) to proceed
 from the *College* to the *Amphitheatre*,
 Where An ODE

(upon dedicating a BUILDING and erecting a STATUE to the Memory of SHAKESPEARE) will be performed, after which the PAGEANT will return to the *College*.

At FOUR an ORDINARY for *Ladies* and
Gentlemen.

At EIGHT, the FIRE-WORKS.

And at ELEVEN o'Clock,

The MASQUERADE.

The Town Hall was crouded, as before, at Breakfast—but the Morning proving rainy, the most showy Part of the Entertainment (particularly for the Country People, the Young and Gay) I mean the PAGEANT, was obliged to be omitted.—But the more sensible Part of the Company, who promised themselves more Pleasure from POETRY and MUSIC, from *Sense* and *Sound* united—they hastened to secure good Places at the AMPHITHEATRE, to the Performance of the ODE! Mr. *Garrick* (the Author of the ODE) appeared in the Front-line, with the female Singers on each Side of him, and (after the Over-
ture)

ture) spoke the Recitative Parts, which had so great an Effect, that, perhaps, in all the Characters he ever played, he never shewed more Powers, more Judgment, or ever made a stronger Impression on the Minds of his Auditors ! And though he was frequently disturbed by the turbulence of Applause, it was *then*, generally allowed by all I heard speak of it, that the ODE, in point of *poetical Merit*, and the SPEAKER, in point of *Elocution*, were justly intitled to universal Admiration !

It should therefore be remarked in this Place, that Mr. *Garrick* was the first who conceived the Idea of speaking the Recitative, which in general is the most languid and neglected Part of a musical Performance ; if his Example were followed, and good Speakers could be procured, the happy Mixture of fine Speaking and Music,

lic, would afford a most exquisite and rational Entertainment.

Mr. *Garrick*, in the Performance of this ODE, distinguished himself equally as a *Poet*, an *Actor*, and a *Gentleman*;—and when it was over, he lamented in a prose Address to his Auditors, that none of the eminent Poets of our Universities had undertaken the Subject, who were infinitely more capable than himself, to execute that arduous Task.—He expressed an Apprehension, that his Zeal for the Honour of *Shakespeare* had led him to expose the weakness of his own Abilities ; but hoped his Motive would apologize for his Defects : —then turning to Doctor *Arne*, he politely added, that the first musical Genius in this Country, did not think his Muse unworthy the Exercise of his Talents, and that he was certain the Composer's Excellence

would amply atone for the Imperfections of the Author.

He added, that he now perceived too late, the wide Difference between speaking in public, supported by the Genius of *Shakespeare*, and celebrating that Genius, supported only by his own weak Abilities; —but as this is his *first Attempt in this Way*, he hopes for that Favour and Indulgence which is always given to every Stage Adventurer, who appears for the first Time in any Character.

May he not hope too, that his weak Endeavours will be supported by those (whom he has the Honour to see before him) who having Powers equal to it, will do Justice to a Subject the most worthy of their Admiration, and their Eloquence.

—Hear what our *English Homer* says,

“ What

- “ What need my SHAKESPEARE, for his honour’d
 “ bones,
 “ The Labour of an Age in piled Stones ;
 “ Or that his hallow’d Reliques should be hid,
 “ Under a Star-y pointing Pyramid !
 “ Dear Son of Memory, great Heir of Fame !
 “ What need’st thou such weak witness of thy Name !
 “ *Thou*, in our Wonder and Astonishment,
 “ Hast built thyself a live-long Monument !
 “ And so sepulcher’d, in such Pomp dost lie,
 “ That *Kings* in such a Tomb, would wish to die !

If you want still a greater Authority
 than MILTON’s, for the unequalled Merits
 of SHAKESPEARE, consult your own
 Hearts—I would not pay them so ill a
 Compliment to suppose, that he has not
 made a dear, valuable, and lasting Impres-
 sion upon them !——Your *Attendance here*
 upon this Occasion, is a Proof that you
 felt—powerfully felt his Genius ! and that
 you love and revere him and his Memory :

—the only remaining Honour to him now (and it is the greatest Honour you can do him) is to SPEAK for him.—

[Here a Pause ensued with a general Laugh] —

Perhaps my Proposition (continued he) comes a little too abruptly upon you? with your Permission, we will desire these Gentlemen [the Band of Music] to give you time, by a Piece of Music, to recollect and adjust your Thoughts.

[After the Piece of Music]

Now, Ladies and Gentlemen, will you be pleased to say any Thing *for*, or *against* SHAKESPEARE?

Upon this Mr. KING, so justly celebrated for his comic Talents, rose up from amongst the Auditors, in the Character of a MACARONI, being well dressed, or disguised for the Purpose, and accepted the Proposal Mr. *Garrick* had made—On being
invited

invited to the *Orchestra*, he there declared he had many Exceptions to make against *Shakespeare*. He complained of his being a vulgar Author, only capable of exciting those vulgar Emotions of laughing and crying.—That it was the Criterion of a Gentleman to be moved at nothing—to feel nothing—to admire nothing.—He owned that he did not much love his Country—yet he could wish that it would submit to be civilized—and as the first Step to it, never to suffer so execrable a fellow as *Shakespeare*, with his *Things*, which are called *Tragedies* and *Comedies*, to debauch their Minds, and Understandings, and produce *Snivelings* and *Horfe-laughs*—when the chief Excellence of Man, and the most refined Sensation, was to be devoured by *Ennui*, and only live in a State of insensible Vegetation.—Then he threw

out his *Sarcasms* against the *Jubilee*, the *Steward*, the *Corporation*, and all the *Company*; which occasioned Mirth, and gave a great Variety to the Entertainment.

After he had done, the *Steward* said, I must beg Leave in the Name of all the Admirers of *Shakespeare*, to return our Thanks to that very fine and refined Gentleman and Critic, for the great *Panegyric* he has been pleased to bestow upon their Favourite.

O Ladies! it is you, and you alone can put a Stop to this terrible Progress and Irruption of these *Anti-Goths* (as they are pleased to call themselves). *It was you, Ladies*, that restored SHAKESPEARE to the Stage! You formed yourselves into a Society to protect his Fame! and erected a MONUMENT to HIS and YOUR OWN HONOUR in WESTMINSTER ABBEY! He
has

has been always supported in his universal Dominion by his fair Admirers!—and his Throne has been established in their Smiles and Tears.—Therefore as that *lovely Sex* and the *Poet* have mutually admired, and defended each other, I shall address myself to them in particular to protect their *Bard* from every Attack of those, who having refined away their Feelings, must have lost their Taste for NATURE, BEAUTY, and SHAKESPEARE.

[To the LADIES.]

“ In these strange Times of Party and Division,

“ Why should not I amongst the rest *petition*?

“ In *Shakespeare's* Name I invoke the Fair!

“ Whilst on my Breast their Patron Saint I wear—

[shews the Medal.]

“ He LOV'D the Sex—not like your Men of Prose,

“ Or common Bards, whose Blood but ebbs and flows;

“ His Love was Rapture—of superior Note.

“ *Shakespeare* could only love as *Shakespeare* wrote—

“ If

“ If here, and there, perhaps he stains his Page,
 “ (And there are Prodigies in every Age)
 “ If he paints female Characters, whose Crimes,
 “ Belie the Sex, and startle modern Times——
 “ He brands them Monsters, with his pow’rful Pen !
 “ Nay, makes them like his Witches—almost Men !
 “ O naughty *Man!* *you* are to blame alone ;
 “ Yours are their Faults, their Virtues all their own :
 “ The *Foibles* of the Fair, when *Shakespeare* draws,
 “ He specious Motives finds for seeming Flaws :
 “ Does *Lady Ann* from strict Decorum part,
 “ Poor Soul—it was her Tendernefs of Heart :
 “ Then ’twas a MONARCH woo’d !—and where
 “ are they
 “ (Except this Company) of mortal Clay,
 “ Who would resist a CORONATION Day ?
 “ To sooty Arms if *Desdemona* flies——
 “ *Black Men are Pearls in beauteous Ladies Eyes—*
 “ And what’s a Shade of Blacknefs more or less ?
 “ The Damsel run away we must confess——
 “ Left her old Father—but that Fault is rare,
 “ She was of *Venice* too—a warmer Air——
 “ For *English* Ladies only will I swear.

“ But

“ But who made her so frail—so pure before ?—

“ Why *he*, the naughty Man, the Blackamoor.

“ Guard well your Hearts, ye Fair, from Love’s

“ Attack——

“ There are all Sorts of Devils, white and black——

“ When *Juliet*, *Hero*, *Imogen*, he drew,

“ And sprightly *Rosalind*, he dreamt of *you* !

“ Whate’er of *Wit*, of *Grace*, or *Fancy* flow’d,

“ *Shakespeare* on *you*, his best, lov’d Theme bestow’d !

“ ’Twas *you* engross’d his first, his fond Regard,

“ And you, to Nature just, revere the *Bard*——

“ Spite of all Malice—here I glorying stand——

“ That *Shakespeare*’s Tree produc’d this little * Wand:

“ From *this* to me, such Heart-felt Transport springs,

“ As *Staffs* to *Gen’rals*, *Scepters* give to *Kings* !

“ The *Parent Tree* from whence its Life it drew,

“ Beneath his Care, its earliest Culture knew,

“ And with his Fame, the spreading Branches grew. }

“ How once it flourish’d feeling Crowds can tell ;

“ Unfeeling Foes will mention how it fell :

“ Nor let us wonder how such Things can be ;

“ The insect Vermin fly-blow every Tree.

* Made of the *Mulberry Tree*.

- “ The Name of *Shakespeare* ever will be dear—
 “ While *Joy* shall smile—and *Sorrow* drop the Tear ;
 “ While *Beauty* charms, *he* charms—not only You.
 “ Whom now the Glory of this Day we view !
 “ Your Daughters Daughters shall confess his Pow’r,
 “ Till language fail, or Time shall be no more ;
 “ Shall on his Cause enraptur’d Judges sit,
 “ And *Beauty* ever prove, the *Patroness of Wit*.

Thus, as *Pope* says, was *this Feast of Reason, and the Flow of Soul*, never enjoyed with more Rapture than was testified by every Auditor ! Every Friend congratulating each other on the Pleasure he had received.

But the Dinner Bell began soon to summon them to feast on Sensualities.—At Four o’Clock a Turtle was to be served up, of an hundred and fifty Pounds weight, which, with a number of other Dainties, and rich Wines, was only a proper Entertainment for the splendid Company assembled there !

At Eight o'Clock a very expensive and curious *Fire-work* was erected on the other Side the *Avon*, under the Direction of Mr. *Angelo*—but the heavy Rain that fell about that Time, entirely destroyed that Exhibition.

The Company being disappointed of that Pleasure, were obliged to return to their Lodgings, to prepare for the MASQUE-RADE, which was appointed at *Eleven* that Night, and was greatly 'crouded.—All the *Nobility* and *principal Gentry*, who carried their own Dresses thither, were very splendid—but those who had not that Advantage, paid dearly for *Habits* brought by the Dealers of *London*, to a *public Masquerade*, near an hundred Miles distant.—Among the most distinguished Characters in this Assembly was Lady *Pembroke*—Mrs. *Bouverie*, and Mrs. *Crew*—habited
like

like *Witches*—The Contrast between the *Deformity* of the *feigned*, and the *Beauty* of the *real* Appearance—was universally admired! Lord *Grosvenor* was magnificently dressed in an Eastern Habit.—But the most remarkable Character was Mr. *Boswell*, the well-known Friend of PAOLI—He appeared in a *Corfican Habit*, with Pistols in his Belt; and a Musket at his Back—and in the Front of his Cap, in Gold Letters, were these Words, PAOLI and LIBERTY. Mr. *Boswell* (who had visited that General when at the Head of his *Corfican* Army, and has published an Account of that Expedition)—had wrote a short Poem, by way of Prologue, which he intended to have spoke at the *Masquerade*, but was prevented by the Crowd—the Poem has been since published in our News-Papers. The principal Personages who honoured
this

this Jubilee—were, the Duke of *Dorset*, Lord and Lady *Hertford*, Lord *Grosvenor*, Lord *Denbigh*, Lord *Spencer*, Lord *Craven*, Lord *Beauchamp*, Duke of *Manchester*—Lord *Plymouth*, Lord *Carlisle*, Lord *North*, Sir *Watkins Williams Wynn*, &c.

THE THIRD DAY.

PUBLIC BREAKFAST at the TOWN HALL, at Nine o'Clock—as before—at Twelve an HORSE-RACE was appointed, for a JUBILEE-CUP of fifty Pounds Value—for which five Colts started of some Note on the Turf: Lord *Grosvenor*'s Colt—the Hon. Mr. *King*'s—and Mr. *Fettiplace*, Mr. *Watson*, and *Pratt*'s Colts.—*Pratt* the Groom rode his own Colt, and won the Cup—and declared his Resolution never to part with it, though he honestly confessed—he knew very little about *Plays*, or Master SHAKESPEARE.

At their Return from the *Race*, the Company repaired to the AMPHITHEATRE to Dinner;—the *French Horns* and *Clarinets* attending—from thence to their Lodgings to dress for the BALL at Night, which was opened at Nine o’Clock:—this Evening (being fair Weather) there was a grand FIREWORK play’d off before the AMPHITHEATRE—which closed the most splendid JUBILEE that ever was *plan’d* or *executed* in ENGLAND; and which gave Birth to a Dramatic Representation of it at the THEATRE, that gave Delight to Ninety-two crouded Audiences that Season.

P. S. I forgot to mention that there was a STATUE OF SHAKESPEARE fixed in the Front of the *Orchestra* at the *Amphitheatre*, which had a very good Effect; and after the JUBILEE it was placed in a Nich of the TOWN-HALL:—This also

was

was another Present of Mr. GARRICK'S
to the *Corporation of Stratford*.

I cannot quit this Subject without observing, the scandalous Behaviour of the very *low People* of the Town of *Stratford*, in regard to their *Avarice*, and shameful *Extortions*; as well as their absurd Notions relating to the *Jubilee*. They were, in general, much dissatisfied, and greatly afraid of Mischief—they had not the least Comprehension of *what*, or about *whom* such Preparations were making.—They looked upon Mr. *Garrick* as a *Magician*, who could, and would raise the Devil! And, instead of being delighted with the approaching *Festival*, many of them kept at home, and were afraid to stir abroad.—They were confirmed in their Absurdities by the black Looks and secret Operations of those who were employed in making
2 the

the *Fireworks*—and looked on the heavy Rains that fell during the *Jubilee*, as a Mark of Heaven's Anger. In short, their Desire to get Money, and their Terrors lest they should deal with the Devil, occasioned great Mirth to many of the Neighbours, and Gentlemen who delight in Humour and Pleasantry.

The Author of the *Jubilee* (as it was acted at the *Theatre Royal* in *Drury-Lane*) has opened his Farce with a Scene that ridicules (without the least Exaggeration) the unaccountable Notions, and absurd Apprehensions of the lower People of *Stratford*.—It seems as if *Providence* had created *Shakespeare* to shew what Wonders the intellectual Powers of Man might perform! and by having bestowed so much upon one of that *Town*, was resolved to take away all Ideas from three-fourths of the rest of the Inhabitants.

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